

NUMBER TWO - SPRING - NINETEEN EIGHTY-NINE - THREE DOLLARS

PSYCHOTRONIC

VIDEO

Ghoulardi!
The World's
Best Tv
Horror Host

Robert Wise
Interview

Second
Big Issue
Featuring
Videos
Comics
Records
And More!



Joe Spinell-
His Last
Interview

Davie Allan
& The Arrows
Cycle-Delic!

The Best
Selling
Psycho-
Tronic
Magazine
In The
World!

REVIEWS - REVIEWS - REVIEWS - REVIEWS - REVIEWS - REVIEWS

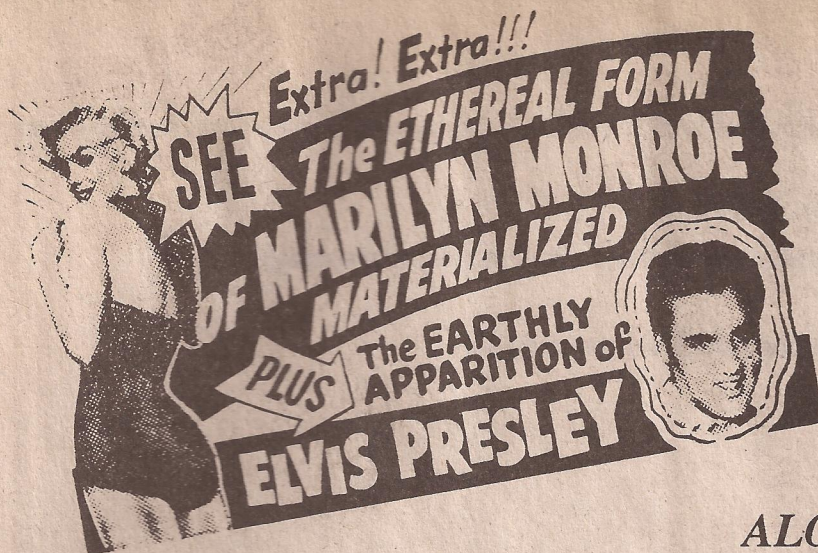
UNITED STATES DEPARTMENT OF THE INTERIOR

SENeca

VIDEO

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ALOHA...

This time we have three feature length interview/stories, new review departments, lots of letters, and the usual glut of reviews of tapes starring PSYCHOTRONIC celebs like Carol Baker, Brother Theodore, Anna May Wong, Rosanne Katon, Horst Frank, Uschi Digart, Jerry Van Dyke, and Bob "The Bear" Hite!

Famous New York character actor, and slasher movie star JOE SPINELL was interviewed by Texan Tom Rainone who directed a short, ARMEGDON FABULOSA, that was just picked up for video. Not long after the interview took place, Spinell unexpectedly died. Even if you didn't like his horror movies (or opinions), Spinell had an unusual life (he spent nine years presenting plays for prisoners), was in a surprising number of famous hit movies, and had a lot to say in his last interview.

DAVIE ALLAN, The King Of The Fuzz Guitar, was the man who played the distinctive, simple, hard edged music that backed stars like Peter Fonda, Dennis Hopper, and the late John Cassavettes while they rode their Harley's and beat up people in sixties biker movies. Allan's tells what relentless touring and anonymous session work was like, how his mentor, country music hot shot producer Mike Curb got started, and how movies like MARYJANE and MONDO HOLLYWOOD led to Curb's political downfall in California.

ERNIE ANDERSON, the familiar voice of ABC network, was once the best TV horror movie host in the country, GHOULARDI. A major influence on The Cramps, and everybody else who watched him in Northeast Ohio during the sixties, he talked about his career from being a minor local radio DJ to one of the highest paid voiceover pros of all time.

SPARE PARTS, a column by Dale Ashmun, originally appeared in now collectable issues of STOP! ('82-'84), and has been in ROADKILL, and FLESH AND BONES. Dale reviews comics, bubble gum cards, and other non-video promo items we receive.

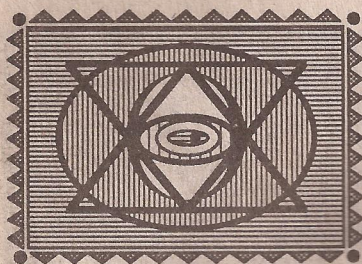
Edouard Dauphin is known to readers of CREEM for his Drive-In Saturday movie review column that ran for 12 years. He had to interview ROBERT WISE (in town to promote ROOFTOPS) for another publication and I was lucky enough to talk him into asking the veteran director a few questions for PSYCHOTRONIC.

Several PSYCHOTRONIC contributors ended up at the American Film Market (AFM) trade show in L.A., where producers tried to unload their mostly rotten movies. Mike Grimm, who has worked for Filmlogbuk in Vienna, brought back a heavy pile of publicity, and jotted down his impressions.

Former Stop! editors/cartoonists J.D. King and John Holmstrom (who also created PUNK magazine) contributed new PSYCHOTRONIC column headings. Drew Friedman, the world's official Tor Johnson and Joe Franklin illustrator (who also was in STOP!) provided great borders for the video review sections, and Ken Weiner (that's right another guy from STOP!) did the SPARE PARTS illustration. Mia from The PSYCHOTRONIC world headquarters created the book review drawing.

RECORD REVIEWS are by Art Black, whose Hoboken based AWAY FROM THE PULSEBEAT magazine is a must for today's music fans.

The response to PSYCHOTRONIC VIDEO has been great. Articles, interviews and reviews have shown up in THE BOSTON HERALD, SEATTLE TIMES, CLEVELAND PLAIN DEALER, FORT WORTH STAR TELEGRAM, VILLAGE VOICE, AUSTIN CHRONICLE, WASHINGTON TIMES, OPTION, SLIMETIME, THE GOREFEST, VIDEO, MAXIMUM ROCK AND ROLL..., and on WNBR (Boston), WFMU (E. Orange, New Jersey), and MTV (everywhere). Subscribers, (so far) are in 34 states, D.C., four Canadian provinces, Sweden, Denmark, Holland, New Zealand, and Austria. The most subscribers are in California, New York, and Ohio. I won't be happy until there are subscribers in every state. Come on Arizona, Oregon, and Vermont! One nice recent surprise was a nod to



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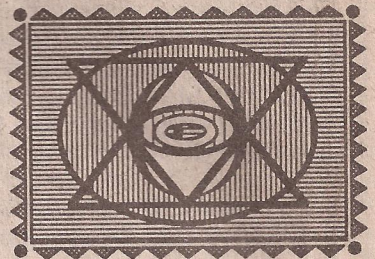
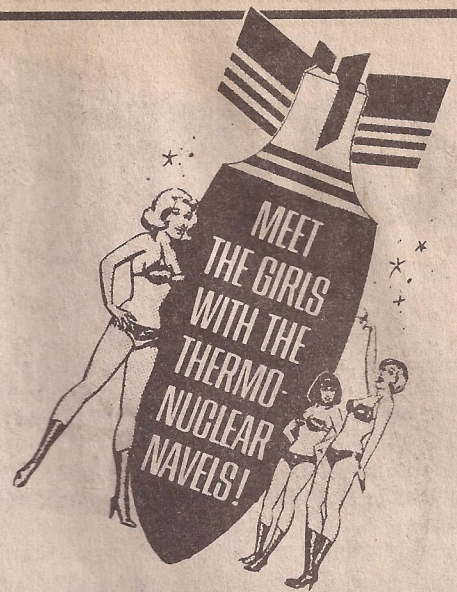
FROM HELL!

PSYCHOTRONIC on the Schizoid Man episode of STAR TREK - THE NEXT GENERATION, written by Traci Torme. (It aired in New York on 2/4/89). Yes, there were too many typos in #1. Even though I have good proofreaders, I keep changing things after they have gone over it, so I take full responsibility, and hope this one turns out better!

Several readers who had subscribed to PSYCHOTRONIC WEEKLY back in 1980, wondered why I hadn't notified them about the new magazine. I did send out some announcements, but the majority were returned by the post office. PSYCHOTRONIC people seem to move a lot. I hope you original subscribers find out about this zine. If you're one of them- Welcome back! People have asked about writing for this magazine. I'm more interested in unique interviews than video reviews. If you have any great interview ideas, let me know. Others asked about my rumored second book. Yes there is one, called The PSYCHOTRONIC STAR ATLAS. I thought it was going to be published a long time ago. I hope to have a new publisher and publication date to announce in the next issue, then will keep you updated when the date and title are changed, the editor quits, and the publisher is bought by TIME.

I rent tapes in Manhattan where there are more video stores than ever, but it's harder than ever to find the tapes I want. The huge Video Shack in Times Square was "the world's first and largest video center". It was great. It was fun to visit. They had knowledgeable clerks. They had huge, illustrated catalogues, and seemed to have everything on tape. Unfortunately, the national RKO/Warner chain bought them out and turned the once great store into a clone of a mall store, existing to sell as many copies of prominently displayed new hits as possible. The staff is just underpaid check out clerks, and the security guards help give the store a prison atmosphere. When I visited the new RKO outlet on 8th St., the loud, irritating burglar alarm went off, and none of the clerks, guards or managers knew how to make it stop. There was also a local chain called New Video, which had a good reputation for carrying cult and foreign titles. I even worked at one of them for a while. I hated the job and managed to get myself fired by leaving early to see a movie on Halloween, but the stock was special. They sold out to Vestron, who came up with a clever new name- The Video Store, and proceeded to ruin the stores just like RKO did. I've seen better stores in upstate New York than here in the city. You've got to travel all over town (to the few good indy stores) to find most titles. I was in one of the new Tower outlets, (where they at least stock plenty of copies of new releases) when the computer system went down. Clerks had to take the abuse of irate renters waiting in line. It made me think of a comedy version of THE DAY THE EARTH STOOD STILL. Local "mom and pop" stores can be great for finding unusual titles, but don't expect them to last. I just lightened my wallet by discarding "life time" membership cards to stores that closed. Last year I joined one just because it was across the street. It was such an obvious front for drugs that the clerk was too high to figure out how to process the rentals, and all the tapes were bought (stolen?) from other stores with the store stickers partially torn off. Welcome to the wonderful world of video rentals. Movie critics (TV, newspaper, and fanzine) nearly all seemed to put down, misunderstand or hate I'M GONNA GET YOU SUCKA!, the black action movie spoof, directed and written by it's star Keenan Ivory Wayans. It was called everything from unfunny to racist. Ignore those reviews! This movie is tightly scripted, has a great cast, is usually on target, and hilarious. Much better than the loose, disappointing Naked Gun, it's more in the spirit of SCTV. SUCKA is the best comedy I've seen in a long time, and the (mostly black) audience at the packed 1500 seat Loews Astor theater seemed to agree. It's packed with funny gags, references to 70's movies (and TV shows) and even has a tribute to the horror movie ABBY (not The Exorcist). I think most critics hated the movies that SUCKA makes fun of- or more likely, never even saw any of them.

We were all upset that "the earthly apparation of ELVIS PRESLEY" ad on the back of PV #1 was too dark to see, so here it is again.



PSYCHOTRONIC VIDEO NUMBER TWO SPRING 1989

THANKS TO:

VENUS RECORDS, Kurt Loder, Ernie Anderson, Ron Swede, Davie Allan, Robert Wise, Joe Spinell, Larry Cohn, Rob Hingley, Char Rao, Sordide Sentimental, Asmodeus Pro., Frame By Frame Inc., Mike Price, Jack Gurley, Stephan Bissette, Maitland McDonough, Chris Hart, Nick Taylor, Steve Weldon, Cecil Doyle, Michael Cane, Josh Greenberg, Howie Kusten, Naomi Regelson, Jack Underwood, Jack Stevenson, Pete Rainone, Steve at Pyramid Records.

Everybody who wrote, sent review items and publicity, and everybody who helped spread the word about PSYCHOTRONIC VIDEO.

Touch the scream that crawls up the walls!

DEDICATED TO :

Variety Photoplays, Bradley Fields, Mike Antel

COVER- THE BEAUTIES AND THE BEAST ('73), the best adults only yeti movie ever made. See page 32.

LETTERS



The mail response to the first issue of PSYCHOTRONIC VIDEO MAGAZINE was incredible. Thanks to everybody who sent congratulations, encouragement and opinions. I wish we could print them all. Many of these were long and are here in an edited form.

Great magazine! Loved Karen Black and "Bird" pieces. Can't wait for Rudy Ray Moore article! - Dave Baldwin (Austin) - *You'll have to wait until #4.*

I haven't been so stunned by a magazine since MAGICK THEATRE #6. Thanks to you, I'm now on the lookout for THE YESTERDAY MACHINE and PARADISIO. Aumm! Surfin Bird! The greatest song ever written. Beautiful. - Hugh Shelton (Centerline, MI)

Just wanted to let you know how much I enjoyed PSYCHOTRONIC VIDEO. You know you're on the right track when a Clive Barker interview is the least interesting thing in your premiere issue! Dan Krough wrote a good article on SWITCHBLADE SISTERS in IT'S ONLY A MOVIE, pointing out that the film's plot was lifted from Shakespeare's *Othello*. (!) - Bryan Wendorf (Chicago) - *I just realized that SWITCHBLADE star Robin Lee was also in BIG BAD MAMA ('74) as one of Angie Dickenson's daughters.*

I was wondering why there isn't a place in NYC that regularly shows PSYCHOTRONIC films. - Michael Baseman (NY) - *Me too.*

Some suggestions for future articles- K. Gordon Murray, Susan Tyrell, Hugo Haas - Pat Hollis (St. Paul, MN) - *Expect all three sometime in the future.*

Your perceptions about STAR SLAMMER were right on with the exception of the idea that it sat on the shelf. It's delay in release was due to Jack Harris' insistence on the picture fetching top dollar, which it did eventually. You might delight in the prospect that STAR SLAMMER is the only film that I've ever made that has not returned a profit to me personally. I can only surmise that Harris' accounting procedures have something to do with that since the film made quite a bit of money. Dawn Wildsmith's inclusion in the busiest actors list would have been insured, regardless of her association with my productions. In that she has 20 feature credits, 8 of which are for other directors, she would have made the list anyway. - Fred Olen Ray (Hollywood) - *There's a pic of record breaking Dawn in the April issue of Playboy.*

Congratulations... Had a nice viewing session last night that included PARANOIA (see page 6); Robert Guralnik's grimly acted pseudodocumentary, PORTFOLIO; and one of my all time favorites, THE HONEYMOON KILLERS. Did Leonard Kastle

ever direct anything else? - Bob Lindstrom, editor A+ magazine (Foster City, CA) - *He worked on several projects, but none of them were completed. His sole feature credit, THE HONEYMOON KILLERS was started by Martin Scorsese, who was fired by A.I.P.*

How about (an article on) Barry Mahon, that very prolific director/producer of the late 50s, early sixties. Also soundtrack reviews and where to obtain them would be helpful. Your article on Ohio music has got me searching all over for my four song BIZZARROS E.P. - Jim Riecken (Sparkill, NY) - *Barry Mahon? Why not?*

What really drew me to your magazine was your love of GHOULARDI. I thought that I was the last of a dying breed. - John Hlucky (Cleveland) - *There are more GHOULARDI fans out there than you or I know about. And- Yes, I am interested in a sweatshirt!*

What a surprise! Nice to have all that Ohio band info neatly collected in one place. The Karen Black excavation was fab. How about one on Whit Bissell, The Man, The Legend? - Jim Jones (PERE UBU, Cleveland) - *Whit? No Problem! PERE UBU will be touring all over the world in '89, have a new album, and just played a bill with SUN RA (!) in London.*

I enjoyed the first issue very much. I didn't find anything in your video reviews that I would rush out and watch. I could do without another zombie film for as long as I live. My major complaint is the typesetting job. The readability of the magazine is terrible. There were numerous typos (Karen Black in THE GREAT GATSBY?), and dangling punctuation... I'm looking forward to #2. - Raymond Hamel (Madison, WI)

The reviews were great, and you even touched on a few of my old favorites: TRUTH OR DARE and SWITCHBLADE SISTERS! We saw SS at the drive-in under the title HOUSE OF THE WHIP. However, it was the music articles that got me. One of our favorite late Friday assaults on the senses (at the radio station I work at) is playing every version of SURFIN' BIRD in a row. You're right, it can damage people. - Dan Taylor (Exploitation Retrospective, Delran, NJ) - *I was a guest recently (1/21/89) on the Saturday HOUND show on WFMU. We played a lot of Ohio music, then a solid hour of PAPA OOM MOW MOW, and SURFIN' BIRD related songs. On Monday, we discovered that TRASHMEN lead singer Steve Wahrer had died the day of the show in Minnesota.*

Your priorities are misplaced. You devoted an entire article to Karen Black's descent through the lower bowels of filmdom, yet couldn't find space within it to note those peculiar charms of hers that make her plight of such concern to us all. All you could do is

quote some jaded cynic who found her face to be a lopsided caricature of prettiness. Did not Poe himself observe that there is no beauty that has not some oddness of proportion? Miss Black has a face that would inspire a poet, if only a poet of the macabre, and a manner that intimates a certain feyness as well as a provocative carnality. That is why she is so well suited for the movies celebrated in this journal and why her present plight is so poignant and intriguing. - Daniel Mercer, Esq. (Westhampton, NJ)

Would you know why DERANGED (based on the Ed Gein case) has not been released on home video? - Leslie Munsch Jr. (Kenner, LA) - *A lot of people have asked the same question. It just recently became available from Mike Flores (see It's Only A Movie ad for adress) for \$18.00.*

How can I get my hands on DOWN ON US? Ya got to help me out! - Bruce Connelly (Vancouver)

I've tried in vain ordering (DOWN ON US). Any info on how to find a copy? - George Douvis (Darby, Mt.) - *Many people want to know how they can buy or rent Larry Buchanan's rock star conspiracy movie. Sorry, but it is not available. It was never actually released. I only saw it because a video copy was sent to a local distributor where a friend worked. They never released it and returned the tape. Buchanan's new conspiracy movie, GOODNIGHT SWEET MARILYN, is being released by Manly.*

FRANKENSTEIN'S ISLAND just showed up on local TV. I think I remember an interview with Jerry Warren in FANGORIA where he said that he "improved" either the TV or video version, but as far as I could tell it was pretty much the same- incoherent, hilarious, and utterly unimprovable. - Mike MacCollum (Indianapolis) - *This was part of a marathon letter and xerox package, including a lot of interesting info about movies I never heard of, that were made in Indiana (including PUSHED TOO FAR, a martial arts movie with Claude Akins!) He also sent a recent ad for a drive-in showing Robert Mitchum's THUNDER ROAD.*

Really dug the first issue. I've been trying to find videos of the kind in your mag in the UK, but not many people have 'em. Can't wait for GHOULARDI and MAD DADDY. You got good taste! - Kevin Redhsaw (Humberland, England)

DRACULA THE BLOODLINE CONTINUES. You state that this pic never made it to America till recently. It did, as SAGA OF DRACULA on a double bill with VENGEANCE OF THE ZOMBIES, a Paul Naschy flic, in Boston in 1977. They were released by a now defunct company called Entertainment Ventures. - Dan Somber (Horror, Science Fiction News Journal, Brooklyn)

The magazine is really great! ...There's an English single from the early 70s called Good Grief Christina (How Come You Never Heard a Rock 'n' Roll?) by Chickory Tip, that ends with Papa Oom Mow Mow, and Mustang Ford by Tyrannosaurus Rex has lotsa ma ma ma mas in it. There's another T-Rex song that ends with Pa Pa Oo Mow Mow which I can't find or remember. Maybe these don't count cause they ain't American. And how about that new Nintendo TV commercial with Surfin' Word in it? "Word word word ... word is the word". Pretty cool for TV! Do you have 25 Years Of Cleveland Horror Hosts on video? Just thought I'd ask to make sure. - Lux Interior (L.A.) - *The new Cramps album is (tentatively) called STAY SICK! and has "a Rorschach/Interior S+M song called Mama Oo Pow Pow!"*



DOWN ON US

HENDRIX/CHATMAN

THE ROLE: Jimi Hendrix, the King. A pleasure seeking, self-contradictory superstar who blasted a trail of turbulent music, drugs and sex in the international world of rock and roll in the late sixties. A different man to different people and his friends. A casualty of the rock mania of his time.

Dear friend. You may have overlooked an important aspect of planning. Like most thoughtful people, you probably have made the traditional provisions for your future, like life insurance, savings, pensions, and a will. But there is another customary arrangement for future protection that is often neglected. This simple precaution is selecting your memorial property in advance of your need... To help get started, Trinity Church Cemetery will provide free, with absolutely no obligation, our gift of LET'S FACE IT NOW. - Edwin Casey (Managing director Trinity Church Cemetery And Mausoleum, NYC)

I've found a bird song you didn't mention. THAT IS ROCK AND ROLL by Leiber And Stoler (recorded by The Coasters and The Crawdaddys) "Well you say that music's for the birds. And you can't understand the words." - Matthias Schmidt (W. Berlin)

Here's a tape in exchange for your BIRDMANIA tape. The Psychotic Petunias (who do Surfin' Bird) were two guys from Pittsburgh's suburbs, Mike Kolesar and Jim Bird (his real name). That's why, near the end, he sings "I am the word!" It was a self released single from '77. - W. Honath (Pittsburgh) - *The rest of the tape is a pretty amazing 1968 Pittsburgh underground radio show, hosted by "Brother Love", whose theme was the instrumental Iron Butterfly Theme. He played Hendrix, Blue Cheer, Steppenwolf, Spirit... Thanks W., your Bird tape is on the way.*

Thanx a lot for publishing such a great magazine and offering a special bird tape. In '84, there was another TRASHMEN LP released including 17 songs. (It was the whole Surfin Bird album plus many of the singles now on The Bird Dance Beat album). - Korn Ekkehard (Dornbirn, Austria) - *His tape included Surfin' Bird live by The Raymen and The Cramps (recorded in several cities), What's The Word by Thunder Rocks, Bird Dog by The Del-Counts, The Birds by The Motivations, and more. Thanks, your Bird tape is on the way too.*

I particularly remember an animated short of melons (casbah, cantaloup, squash...) performing the classic Rivingtons PAPA OOM MOW MOW, which was a favorite at west coast animation festivals here for a time. About the only thing I don't agree with you about is Richard Meltzer's awful *Aesthetics Of Rock*, one of the worst such tomes ever written! - Dennis K. Fischer (Terronauts magazine, L.A.)

SEND ALL MAIL TO:
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NEW YORK, NY 10003



AMERICAN ACTRESSES IN EUROPE

PARANOIA (NTA '68) D/S Umberto Lenzi

Carol Baker was nominated for an Oscar (BABY DOLL '56), studied with Strasberg, co-starred in GIANT (also '56), and was on the cover of Life Magazine three times, but says she was blacklisted by her studio, Paramount after '66. From '68 until the early 80's, she worked only in Europe, starring in some pretty sick movies, which she ignored in her autobiography. She starred in two back to back Italian features directed by Lenzi, now known for MAKE THEM DIE SLOWLY and other controversial cannibal movies. This one was also known as ORGASMO, and received an X in America, when released by Fanfare. The other, A QUIET PLACE TO KILL was also called PARANOIA, causing a lot of filmography confusion.

This PARANOIA has Baker as Mrs. Katherine West, an alcoholic rich ex New York artist, arriving at her late Italian husband's villa. A sarcastic hustler (Lou Castel, who later showed up in Wender's AMERICAN FRIEND) worms his way into her life and home. They have sex in the shower, on the lawn, by the pool... He brings his sexy short haired "sister" (Paulette Descombs) along. They both have sex with the confused widow and each other, drive away the servants, drug her, tie her up, blackmail her with photos, and torture her by playing the same bad rock and roll song over and over. At that point she's suicidal. "When I think of myself, I want to vomit!". Like most 60's Italian exploitation movies, this one has jerky camera work, with lots of fast zooms, and funny music with female voices merrily going "da da dee dee...". Lenzi throws in thunder and lightning, some psychedelic sequences, a discotheque scene, and Baker being served a toad by her captors. Other bizarre Italian Baker movies now on tape are KISS ME, KILL ME, and THE BODY. Baker is back in American movies now.

KILL (USA '72) P/D/S Romain Gary

Jean Seberg was a 19 year old small town Iowa girl when she won a massive talent hunt to star in Otto Preminger's flop, SAINT JOAN ('57). After the international hit BREATHLESS ('60), she stayed in France and was a major star there. Her second husband, novelist Romain Gary (WHITE DOG...) starred her in two of his obsessive do it all movies, BIRDS OF PERU ('68) and this strange French/Italian/Spanish/German anti drug movie, originally called KILL! KILL! KILL!. She plays the wife of a grouchy international cop (a bearded James Mason) who is a drug smuggler on the side. She's first seen wearing an Afro wig, listening to African music. Mason says "You want to save the world, don't you!". Stephen Boyd steals the show as an unhinged, but effectively brutal antidrug agent. He spends the whole

movie barechested, unshaven, and sweaty, wearing brown leather, shouting lines like "I'm a psychol!" and "You're my kind of bitch!". Seberg and Boyd have an affair (a body double is used for her nude scenes), and after a lot of violence, all three stars join in a laughable, dreamlike machine gun execution of dealers.

Soul singer Doris Troy sings the theme song, and blues great Memphis Slim performs "Kill" at the piano in a steamy private club, surrounded by mannequins, naked women in cages, slave traders, and heroin dealers. To make sure the anti drug message gets across, real footage of a 12 year old junkie is shown. Also with Curt Jurgens and Daniel Emilfork, a strange looking actor seen in several Fellini films. In real life, Seberg was the victim of a smear campaign by the FBI because of her involvement with Black Panthers, and suffered an emotional breakdown that led to her tragic death. Gary later killed himself. Boyd narrated the official Dianetics induction film before dying. Mason and Jurgens are gone too. Was '72 really that long ago?

PARANOIA sucks you into a whirlpool of erotic love!



X
Persons under 18 will
positively not be admitted.
ID CARD REQUIRED

INVADERS FROM MARS (Media '86) D Tobe Hooper, P Menahem Golan, Yoram Globus, S Dan O'Bannon, Don Jakoby

INVADERS FROM MARS (Nostalgia Merchant '53) D William Cameron Menzies, P Edward L. Alperson, S Richard Blake

The original '53 *Invaders from Mars* is one of the most fondly remembered cult science-fiction hits of the '50s. Director Menzies (Things to Come) was also his own set designer. His brilliantly surreal, minimal sets, offbeat pacing and is-it-a-dream ending keep his version a unique, nightmarish experience. Not Hooper's '86 remake. In the original, when little David tries to tell people that his parents have disappeared into a sand pit and become cold and zombie-like because of neck implants from Martians who landed near their backyard, only a lady doctor believes him. He has to escape his once-loving parents ("Please don't let my father get me!") and, because everything is seen from David's point of view, the original *Invaders* is like *Kafka* for kids. (Menzies was once a children's book writer.) The remake isn't a revisionist effort (like the 80s versions of *The Fly*, *The Thing* or *Cat People*). It copies the original pretty closely, but still gets practically everything wrong. The original doctor (Helena Carter) was understanding, reassuring and great to look at, with flaming red hair (and lips), a white dress and stockings with seams. Karen Black, in the same role, seems frazzled and a bit crazy. Jimmy Hunt as David was an intelligent but frightened kid. Hunter Carson (Black's real-life son) is bland and most of the time seems either bored or blubbery. The parents in the original (Leif Erickson and Hillary Brooke) were scary; the dad even smacked his son across the room. The modern parents (Timothy Bottoms and Laraine Newman) are fine in the beginning, but after being "taken over" they just do weird things, like eat raw hamburger.

My only complaint about the '53 version is its extensive use of (cost saving) military stock footage. Otherwise, it has better music, a better flying saucer, a more memorable alien head in a round tank and silly but great mutant slaves. For the new Hooper version more money was obviously spent on state-of-the-art effects by John Dykstra and Stan Winston, but the more elaborate spaceship and monster aliens merely look like less effective leftovers from *Dune*. Attempts to modernize the dialogue and make it funny are pretty dismal. Watching both tapes together makes for a fascinating comparison between durably effective, low-budget creativity and today's trashing of old movies for quick remake profits.

Since doing three Cannon movies in a row, Hooper directed an episode of *The EQUALIZER*, the pilot for *The FREDIE'S NIGHTMARE'S* series (a prequel to the first movie), and a *Cars* video. He finally has a new (independent) feature in the works, called *SPONTANEOUS COMBUSTION*

HEAD (RCA/Columbia '68) P/D/S Bob Rafelson, P/S Jack Nicholson

These days 2/3 of the overaged Monkees carry on (they just did a successful tour of England) and Mike Nesmith, whose mother invented White Out, runs his own video company (Pacific Arts) and produces cult movies like *REPOMAN* and *TAPEHEADS*. The Monkees were only in one movie, released several months after their *HELP* inspired TV show was canceled by NBC. It confused their young fans with its plotless, antiestablishment, drug-influenced, musical-comedy segments with the foursome searching for the meaning of life and singing about how phony the Monkees concept was! *HEAD* is a visually fascinating timepiece, full of Hollywood in-jokes, fringe celebrities, old-movie clips and Vietnam war footage. The band is seen acting as dandruff on Victor Mature's head. Their music is criticized by Frank Zappa. Davey is KO'd by Sonny Liston. They also encounter topless dancer Carol Doda, Annette Funicello and Terry (later Teri) Garr. A news clip of a very mean-looking California Governor Ronald Reagan is pretty chilling. Also look for clips from *The BLACK CAT*, and a guy who



looks like Tor Johnson, but isn't.

Nicholson, The Joker had just written the script for Roger Corman's *The Trip* and worked on *HEAD* with Rafelson the year before he was recognized as star material in *Easy Rider* (which he followed up in 1970 with Rafelson's *Five Easy Pieces*). Nicholson, Dennis Hopper and Rafelson are all in *HEAD*, taking part in behind-the-scenes "it's only a movie" gags. *HEAD* is a must for Monkees fans and Nicholson completist. Stanley Kubrick fans might also want to check it for its references to Dr. Strangelove's Coke machine and the 2001 monolith, plus early Kubrick regular Timothy Carey, who takes acting honors in a memorable schizo-scary recurring role. *Head* would make an interesting video double-bill with *THE TRIP*, for the scenes of Mike Nesmith's bad drug trip, which are almost identical to Peter Fonda's horror/acid visions. *HEAD* includes some beautiful solarized color photography, imaginative special effects and musical segments that would make great rock videos on their own. The songs are some of the group's best, and can also be heard on the reissued soundtrack album (on Rhino).

U.S. TEENS TODAY

TWISTED ISSUES ('88) D/S/camera Charles Pinion, S Steve Antczak Hawk

Described as "a psycho-punk splatter comedy", this underground style, self distributed tape was made in Gainesville, Florida. The sort of hero is a young non violent, short haired skateboarder who doesn't smoke or drink. Violent drunk bad guys (and girls), start a fight with him, then run him over. A pot smoking doctor brings him back to life as a mutant wearing a sieve on his mangled face. He drills through his foot and bolts on his skateboard. Meanwhile Charles watches TV. He sees the mutant skateboard monster killing people, scenes from movies (like *PSYCHOUT*), actual commercials and anti drug spots, and some pretty funny new TV footage created for this tape. Other found footage edited in features H bombs, Hitler, The Pope, Reagan, Thatcher, and a slaughterhouse. Lots of local bands (Doldrums, Hell Witch, Mutley Chix...) provide the soundtrack music, and one all female band plays live at a crowded house party. My favorite song was "I'm Feelin' Very Ugly". Somebody gets an axe in the chest and a head is cut off with hedge clippers, but there was no effects budget so there's pretty cheap gore. I thought it was kind of slow and too long, but it's great to see an equal opportunity regional horror movie with punk sensibilities, and

any readers who are into skateboards and new punk groups would probably love it. You can order VHS copies for \$15 from the director - PO Box 14775, Gainesville, FLA, 32604.

DEADBEAT AT DAWN (Alexander Beck '87) D/S/star Jim Van Bebber, Photography Mike King

People can rent this amazing, made in Dayton, Ohio gore/gang war tape in Europe and Japan, but at this time it still hasn't been picked up here. Made by talented film school guys based in Cincinnati, DEADBEAT would have to be cut to avoid an X if it was distributed to theaters. The director/star plays Goose, the leader of the Ravens. Paul Harper is the psychotic leader of The Spiders. Goose quits his own gang and plans to settle down after he's made enough money selling junk. When his Ouija board using girlfriend (Megan Murphy) is beat to death by Ravens with gulf clubs, he hides out with his crazed junkie father in a derelict apartment. After the rival gangs combine to attempt an armored Brinks truck robbery, Goose is reduced to taking orders, while seeking revenge. The nothing to lose young people in this movie are mostly very believable. They wear ripped jeans and boots and have long messy hair. They smoke pot, drink beer, take pills, snort coke, and drink hard liquor, sometimes all in one night, then make big plans. An especially dumb one called Bonecrusher does Rush and yells "I don't give a shit about nuthin!". DEADBEAT has graveyard knife and gun battles, some martial arts fighting, stolen motorcycles, fingers bit off, a decapitation, the bloody ghost of the dead girlfriend, some pretty warped music, and a man ordering breakfast for himself and God. I could have done without some of the Kaleidoscopic segues, and red lights, but otherwise this is one of the most downbeat, unpretentious independent action movies I've seen. The producer also sent me a preview of CHARLIE'S FAMILY, an almost finished feature by the same director. I showed it to some amazed people in a video store, who at first thought it was documentary footage of Charles Manson's followers. It features sex, nudity and gore and promises to be the ultimate Manson movie.



'Bonecrusher' in DEADBEAT AT DAWN

ROD STEIGER

CATCH THE HEAT (Media '87) D Joel Silberg, S Sterling Silliphant

Rod Steiger, the star of RUN OF THE ARROW ('57), AL CAPONE ('58), and the incredible THE LOVED ONE ('65) was in three new 1987 PSYCHOTRONIC movies. He skinned a live cat in THE KINDRED, played an international drug dealer in this one, and

see the next review for his maniac dad role. As Mr. Hannibal, a talent agent in Buenos Aires, Steiger, hires dancers and tells them they'll get important jobs in other countries if they have breast implants. When they agree, they're taken to a well armed secret base where a doctor hides heroin in their breasts. Later on they're killed for the drugs. This screenplay was written by the same man who wrote the script for Steiger's Oscar winning role in IN THE HEAT OF THE NIGHT ('67). Despite the exploitive (but nearly believable) premise, things are kept pretty light and comic. Tiana Alexander stars as "Checkers Goldberg" a San Francisco based Oriental agent posing as dancer "Cinderella Poo" to expose Steiger. She's funny, pretty and can fight. Her bumbling, lovesick partner is TV movie star David Dukes (as Waldo). Steiger's bouncers are a big black guy, an Oriental, and a skinny white guy. Lots of jokes are made about language differences. Most of the violence and blood is offscreen, but people swear a lot- "You're fuckin' dogmeat!". Steiger, as usual wears a hairpiece, that looks ready to slide off at any minute, flashes his big grin once and a while, and spends the rest of the time slowly building to emotional explosions. The ending is a big battle with lots of heavy artillery. It's like watching a better than average TV movie with nice locations and a star villain that should be doing something else. The tape includes a trailer for Bronson in ASSASSINATION.

AMERICAN GOTHIC (Vidmark '87) D John Hough, P John Qusted, S Terry Lens

Three young couples take a private plane to a Pacific Northwestern island to camp out, and find themselves stranded. They're typical slasher movie jerks who deserve to die. Only Sarah Torgen (as Cynthia) has a personality, because she was in an asylum after her baby drowned. They discover a family that lives like it was still the 20's (sort of) and act very strict. Ma is Yvonne DeCarlo (see NOCTURNA review) and the stern Pa is Steiger- "No Devil's play in this house!". They have accents that don't seem to fit the region and three middle aged adult "children" who kill people and store bodies in the basement. The daughter has a mummified baby. With the offscreen violence and attempts at humor, this movie could have been made in the early seventies. Michael J. Pollard, who was recently in AMERICA, THE AMERICAN WAY, and will be seen soon in AN AMERICAN MURDER, is fun in AMERICAN GOTHIC as Woody. He has the same baby face and funny puzzled smile as he did in the sixties. Pa whips the other brother "in the name of God" after he has sex with a dead female visitor (also offscreen of course). British Director Hough has done movies for Hammer, Disney, and others. His most recent was THE HOWLING IV. AMERICAN GOTHIC, by the way is a Canadian co-production (so it DeCarlo). It's always fun to pick out those Canadian accents.

SISTERS OF SATAN (Academy '75) D/S Juan Lopez Moctezuma, P Eduardo Moreno, Max Guefen, S Yolanda L. Moctezuma, Alexis T. Arroyo

The Mexican Moctezuma produced the famous midnight movie hit EL TOPO (71), and directed the surreal DR. TARR'S TORTURE DUNGEON (72). This surprising, 19th Century possessed nun movie was originally called ALUCARDA. It has more blood, loud screaming, and nudity (male and female) than about any horror movie I can think of. Justine, a young woman is sent to live with nuns. She meets the strange Alucarda who wears all black. Soon their clothes disappear, a hunchback cuts their breasts, and they drink each others blood while they cry and it rains blood outside. In another scene, Justine rises naked, screaming from a coffin of blood, attacking nuns and biting their necks, while blood spurts everywhere. A nun who levitates and sweats blood can kill witches. There's an exorcism and a crucifixion. The church

seems more brutal than the devil worshippers when they whip their own bodies ("fowl receptacles of sin!") to beat out the devil. Claudio Brook who was in Bunuels EXTERMINATING ANGEL ('63) and many other Mexican horror movies, plays a goat headed demon who leads an orgy, the hunchback, and Dr. Oszek who protects the witches. Although it seems to be in English, the accents are very strange, and some of the actors are (obviously) from the stage. This is the strongest, most imaginative and visual witch movie since Ken Russell's THE DEVILS ('71), and shouldn't be confused with any of the many European 70's rip off lesbian nun movies. The tape includes a very crude trailer for THE ZODIAC KILLER.

WARNER OLAND

Warner Oland (Werner Ohlund) from Umea, Sweden is best known to horror fans as Dr. Yogami in Werewolf Of London ('35). Often cast as Oriental villains, he was also the original, and best star of The Fox studio Charlie Chan series from 1930 until his death in '38. Several of his 17 Chan films were recently released on tape. Look for CHARLIE CHAN AT THE OPERA ('37) with Boris Karloff as the villain. All these Oland releases are welcome surprises.

DRUMS OF JEOPARDY (Sinister '31) D George B. Seitz, S Florence Ryerson

This rare independent production from the old Tiffany studios is a remake of a silent '23 movie, and is based on a novel of the same name. Oland plays a Czarist Russian scientist named Boris Karlov, which, believe it or not, was also the character's name in the original and was not used to capitalize on the new star Karloff. Oland is first seen looking scary in a typical atmospheric mad lab setting, but we soon discover he's a good guy -until his daughter commits suicide over a playboy prince and his mind snaps. He vows to destroy the whole Petrov family. After the Revolution, Karlov and his assistant (Mischa Auer) follow the Petrov sons to New York, and using disguises, spies, and the small drums on a cursed necklace as a warning, procede to kill them. DRUMS has no music and has awkwardly dubbed sound effects. Oland is great as the cool, relentless, ingenious killer though, and it's fun to see the serial style perils like the secret room filling up with water, and sped up fight scenes.

DAUGHTER OF THE DRAGON (Joe Franklin's Collectables '31) D/S Lloyd Corrigan, Monte M. Katterjohn, Sydney Buckman

The last of three Paramount features with Oland as Fu Manchu (where are the others!?), this actually stars Anna May Wong (who was also in Von Sternberg's SHANGHAI EXPRESS with Oland in '32). What makes it a true Hollywood rarity is that the Japanese Sesue Hayakawa, early Hollywood's only male Oriental star, plays a Chinese Detective, who falls in love with the Chinese/American Wong, early Hollywood's only female Oriental star. As usual, Fu is after the Petrie family in London. While dying from a bullet wound, he summons his daughter, the dancer, Princess Ling Moy, and makes her swear to avenge him. He calls her his "man-daughter", and she quickly learns to be an evil dragon lady vowing, "I will be your son!". Throughout the movie, Fu's mysterious voice reminds her "You must kill!". She loves Bramwell Fletcher (who was also in The Mummy and Svengali at about the same time - he died just last year) but must kill him. Hayakawa, who uses some martial arts moves, loves her, until he discovers the diabolical plot. Paramount features from the early thirties always look great and usually had a special edge to them. This one has great costumes, sliding doors, a zombie, a comic relief gay secretary, and acid thrown in a



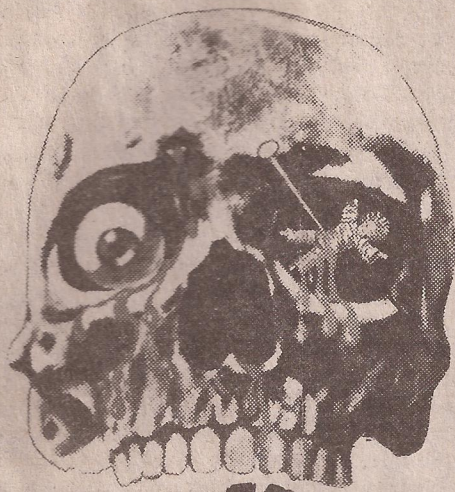
Anna May Wong as Princess Ling Moy, or ...
THE DAUGHTER OF THE DRAGON

woman's face. Great stuff (!)- even though they got Chinese, Japanese, and Korean names mixed up.

AMERICANA (Vestron '73) P/D/editor/stars/sings David Carradine, S Richard Carr

In '72, David Carradine was the star of the popular KUNG FU series, and had just been in BOXCAR BERTHA with his common law wife, Barbara Seagull (Hershey). He directed one movie and starred in another with Hershey that were never finished or released. (See the next issue for more details and an exclusive, new Carradine interview). He also made this movie, which was finally released (by Crown) in 1981 after years of editing work. The director/star even made some personal appearances to introduce his film. Carradine shows up on foot wearing a cap and beard in the small town of Drury, Kansas (the real citizens play themselves) and simply says "I need a place to crash." He takes odd jobs, is harassed by locals and the sheriff, and begins the slow, difficult restoration of an abandoned old merry-go-round. We learn after a while that he's a Nam vet Captain who reports for his disability payments only when everything else goes wrong. AMERICANA is a well made, non exploitive movie that takes it's time and manages to say a lot about unfortunate changes in the country. The quiet hero has troubled relationships with an ex biker/vet (Michael Greene) who sponsors cock fights in the shell of a church, and Barbara Hershey, who wanders around barefoot in a white dress. AMERICANA was a family affair. Hershey's father, Arnold Herstein, plays the general store owner. David's brother Bruce is the sheriff, and brother Robert was an assistant cameraman. Dan (GRIZZLY ADAMS) Haggerty was set dresser and animal handler, and John Barrymore III (Drew's half brother) has a role.

**Those who did not believe in the
VOODOO CURSE never lived to tell!**



BLACK MAGIC

A SHAW BROTHERS PRESENTATION
STARRING TY YOUNG / LILLY LEICH / LEE-ANNE
DIRECTOR OF PHOTOGRAPHY ANTONIO ST. MARTIN / MUSIC BY FERRARA
PRODUCED BY CAESAR ANTON / WRITTEN & DIRECTED BY CALVIN MOORE
IN CINEMASCOPE / COLOR PRINTS BY TVC

RELEASED BY WORLD NORTHAL CORPORATION **R** RESTRICTED
PARENT STRONGLY CAUTIONED
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN

DRAGON AGAINST VAMPIRE (Saturn) D Lionel Leung

Some bored Brits partially ruined this one with smart ass dubbing, calling characters Elton, Martin or Fanny. It's a comedy horror movie that starts out with three Chinese stooges as starving graverobbers. They eat a dog. When a character is scared by a vampire, he wets his pants (like a person would do in real life, but seldom in western movies). After the two dumber ones are dead, the hero battles a vampire with the help of of an old teacher in an underground cave who practices Shaolin sorcery. A restaurant owner is decapitated and his daughter is possessed, talking with a man's voice and drinking real chicken blood. A Buddhist symbol (that swastikas were copied from) is protection against vampires. The vampire sometimes behaves and looks like the Euro model, but has his secrets tattooed on his back. It's too bad the print was so dark. You can hardly see the dream sequences. The music is from a synthesizer.

BLACK MAGIC (SB '77) P Runme Shaw, D Ho Meng-Hua

A magician (Lo Lieh, the Indonesian born star of FIVE FINGERS OF DEATH, THE STRANGER AND THE GUNFIGHTER, and other films) makes a lot of money casting love spells for people, but still lives in a remote shack. Spells require a finger and some teeth hidden under a bed, or prayers over a burning head. A man wants a rich woman who won't give him the time of day. He has a spell put on her. She has a spell put on a construction worker. She has to strip in a graveyard, help rob a grave, and provide some of her hair, blood and milk. The man has to drink drool from a corpses mouth. A bride finds worms under her skin. The magician decides he wants the woman himself. It's hard to keep track of who has spells on who, but this tape never gets boring. A good magician (who looks like a Chinese Wilfred Brimley) fights the bad magician at the construction site during the special effects filled ending. Filmed in Singapore. Star Ti Lung returned in the even more bizarre Black Magic II, by the same director, known here as REVENGE OF THE ZOMBIES.

CHINA

These Chinese horror movies are all pretty special in their own ways and can be found in the martial arts section of many stores. Since they were dubbed in Hong Kong (or England) the cultured sounding voices don't always seem to fit the ancient or peasant characters, but you get used to them. The video tape boxes and the tapes themselves usually lack credits. If you know production credits for any of these, let me know and I'll print them later.

SUCCABARE (VCR 81)

The Mayo tribe in Northwest China is ruled by four princesses with colorful costumes and braids, who can never leave their land. They practice snake poison magic. An offscreen narrator tells us this fictional film "was made with the reluctant participation of the people. The producers have endeavored to replace their native language with English wording "(!). A playboy outsider gets one of the princesses pregnant and leaves, so he's cursed. He becomes a white faced "vampire". During an exorcism attempt his stomach is opened and bloody snakes wriggle out. Somebody else pukes green worms. Although it's presented as a horror/fantasy, SUCCABARE has some unsettling real mondo moments. Every once in a while, a man is shown eating a live snake, toad, lizard, mouse..., and real bulls are skinned. With some martial arts fighting, a moondance, and a partial synthesizer score. One actor, Carter Wong, later showed up in John Carpenter's BIG TROUBLE IN LITTLE CHINA.

SICK SEVENTIES MOVIES BY GUYS NAMED CURTIS

THE AROUSERS (Embassy '70) P/D/S Curtis Hanson, P Tamara Asseyen

Tab Hunter plays Eddie, a milk drinking high school gym teacher living at a beach house, who is also a pathetic impotent voyeur and a necrophiliac killer. After years as a blonde hunk pin up, this was his last major theatrical role until John Waters brought him back for POLYESTER ('81). This film, also called A Kiss From Eddie or Sweet Kill, wasn't released until '72 (by New World). Director Hanson later co-wrote Sam Fuller's WHITE DOG ('82) and directed THE BEDROOM WINDOW with Diane Lane. Producer Asseyen produced NORMA RAE ('79) and other major releases. In a by now cliché scene, Eddie's mother (in a flashback) is seen as the likely cause of his problems. Most of the many murders aren't bloody, but the slow moody music and Tab's convincing acting make them very effective. After the first victim is killed, her roommate calls the LAPD on Eddie, but they bust her for pot instead! 30's star Isabel Jewel plays a neighbor. Roberta Collins (CAGED HEAT, DEATH RACE 2000...) plays a hooker who dresses up for Eddie and pretends to be dead. Sandy Kenyon (DOWN ON US) is the TV newscaster. Pretty disturbing.

THE KILLING KIND (Paragon '73) D Curtis Harrington, P George Edwards, S Lenny Crechalon

Harrington (*NIGHT TIDE*), another Corman protege, effectively ended his theatrical directing career with this vengeance tale of a young psycho killer, just out of prison where he served two years for rape (he was forced to join in a gang bang on a beach). In real life, star John Savage (*THE DEER HUNTER*) had already had two kids, acted in two obscure nudie movies, and joined SDS by the time this filmed in Malibu feature was made. His character insults and humiliates all women, including his mother (Ann Sothern), and her boarding house tenants, librarian Luana Anders (a Corman regular), and TVs Shirley (Cindy Williams). His lawyer Ruth Roman (*THE BABY*) is forced to get drunk, is tied up, then burned to death, while her former client laughs. (The judge was a woman too). Sue Bernard (*FASTER PUSSYCAT KILL! KILL!*), the girl who cried rape, is his first victim, killed in an arranged car crash. In his dream he's in a crib, surrounded by women. An older tenant has a stairway elevator like the one in *HOMICIDAL*. Harrington went on to TV movies like *THE KILLER BEES* ('74).

AT THE DRIVE-IN WITH ROSANNE KATON and COLEEN CAMP

SWINGING CHEERLEADERS (Monterey '74) D Jack Hill, P John Prizer, S Jane Witherspoon, Betty Conkey

Before making the incredible *SWITCHBLADE SISTERS* (see PV #1), director Walter Hill made this one for the same producer and company (Centaur). It's not as manic, but still above average for a drive in movie, and has a lot of politics and feminism to go along with the action. A reporter for a student underground newspaper (Jo Johnson) infiltrates the school's cheerleaders for an article. She leaves the radical editor (with a Nixon dartboard), who turns out to be an egotistical,

misogynist jerk, and falls for a football jock. The school establishment is totally corrupt. The football coach, a black teacher (who used to run numbers), and a sporting goods store owner, rig the games and plan to retire on the profits. Rosanne Katon, as the cheerleader who has an affair with the teacher, was later one of the few black Playboy centerfolds (Feb. '78). She was last seen in *ZAPPED!* ('82). The stuck up rich blonde cheerleader is Coleen Camp, who was later in three Martha Coolidge movies (*VALLEY GIRL* was the hit), and still usually plays comedy roles. She's the only one of the three leads without a nude scene. If you can overlook the big game stock footage, and the silly slapstick end fight, this is definitely one of the best of the countless 70's movies about three sexy women who are nurses, teachers, inmates, stewardesses, track runners...

EBONY, IVORY, AND JADE (VCI '76) a.k.a. **AMERICAN BEAUTY HOSTAGE** P/D Cirio H. Santiago, S Henry Barnes

Santiago has been directing action movies in The Philippines since the early seventies, and before that he produced them. Roger Corman keeps hiring him, even though most of his movies are pretty bad (*VAMPIRE HOOKERS*, *STRYKER*, *EQUALIZER 2000...*). This PG rated adventure (originally released by Dimension) is about three Americans in Hong Kong (actually somewhere in The Philippines I think) for Olympic (?) track games, who are stalked by killers, then kidnapped by slavers and held for ransom. President Ford is quoted more than once about his concern. Coleen Camp plays the stuck up rich heiress (see review above) and Roseann Katon (who was also in Santiago's *THE MOTHERS*) gets some pretty good flips in during martial arts fights. Sylvia Anderson is a tall, bitter black runner. The title and ad art are misleading, because "Jade", the Oriental girl dies early. Ebony, Ivory, And Ebony would be more accurate. There's a battle in an old above ground cemetery. Unfortunately, the sound stinks, the photography is too dark, and nobody bothered to dub long conversations in the local Tagalog language! At least the tape had a half dozen trailers added on for unrelated stuff like *STANLEY*, *THE SWISS CONSPIRACY*, and *STAGE STRUCK* (with Susan Strasberg).



Coleen Camp and Rosanne Katon in Filipino graveyard (EBONY, IVORY AND JADE)

TRAILERS

Lots of people collect **PSYCHOTRONIC** movie trailers on tape these days. Many of these marvels of overhype are on prepackaged compilation tapes available by mail order. Some tapes simply feature an hour or so of back to back trailers, others offer newly shot footage to attempt to tie things together. Sometimes the new footage is so irritating that it ruins what could have been an entertaining tape of just trailers. We plan to review a lot of these historical comps in the future. Here are a few good ones.

HAMMER HORRORS (Trailers On Tape)

This is the kind of compilation I'd like to see more of. It sticks to one theme (films made by England's Hammer studios from '55 to '74), and is complete and chronological when presenting trailers for movies in a series. 28 trailers and an intro lasts 75 minutes. You get trailers for all 7 Frankenstein movies, the 3 Quatermass science fiction movies, 4 Mummy movies, and best of all, 14 Vampire movies (half of them star Christopher Lee). They also added trailers for **HOUND OF THE BASKERVILLES**, **The GORGON**, and **PHANTOM OF THE OPERA**. Kate Bush's "Hammer Horrors" is heard during the well edited intro of scenes. Although all the movies were from one studio, these are American trailers, made by various companies (large and small) who released the features here. A second volume of Hammer Horrors is promised,

A.I.P. FAST AND FURIOUS (Trailers On Tape)

Another company collection, this tape offers 33 trailers from American International in 59 minutes. They range from the ultra cheap **PHANTOM FROM 20,000 LEAGUES** ('55) to the big budget **METEOR** ('79), one of the movies that sank the company. They all are fun, but unfortunately aren't programmed in any sensible way. You do get 5 Beach Party trailers, and 6 for Roger Corman movies. Some of my favorites are for Corman's **BUCKET OF BLOOD**, **BLOOD BATH**, **THE BRAIN THAT WOULDN'T DIE**, Ulmer's **AMAZING TRANSPARENT MAN**, and **SQUIRM**, with an Ernie Anderson voiceover. I could have done without **HI BALLIN** and **THE WILD PARTY**. Somebody should do an all Corman, or all A.I.P. JD tape, or just an all 50's A.I.P. comp.

EXPLOITATION CLASSICS (Sinister)

Here's one with 22 trailers in almost chronological order. The early exploitation trailers for adults only titles like **MANIAC** ("There is chills!"), **ASSASSINATION OF**



**He was a preacher —
a prophet. He led
over 900 people
to self-
destruction.
His name was
Jim Jones,
his kingdom
the People's
Temple.**

YOUTH ("Tragic orgies!"), and **SLAVES IN BONDAGE** were long, badly edited, and without the music and hyper announcer voices that later became common, but they're fascinating to watch. This tape continues with **STRIPORAMA** (with Betty Page in a bubble bath), **SHE SHOULDA SAID NO!**, 50's JD movies, and seventies drive in classics (**SWITCHBLADE SISTERS!**, **BURY ME AN ANGEL!**...) You also get great trailers for classics like **FREAKS** (a re-issue with jazz music) and Ed Wood's **GLEN OR GLENDA**.

DRIVE- IN MADNESS (Imagine Inc. '87) P/D/S Tim Ferante

I don't usually like comps with new footage in-between trailers, but this tape has a lot to offer and is well done. Most of the trailers are from the dregs of the exploitation business, but they're rare and outrageous. A lot of them were made by producer Sam Sherman (see my interview with him in **FANGORIA** #29) for Hemisphere (the Bloodorama Shock Festival is incredible!) or his own Independent International (**GIRLS FOR RENT**, **SATAN'S SADISTS**, **HORROR OF THE BLOOD MONSTERS**, with the voice of Brother Theodore...). Some are from Charles Band's Empire (**FROM BEYOND**, **PSYCHOS IN LOVE**...). Some favorites are the **QUEEN OF BLOOD/BLOODBATH** double bill, **THE GREEN SLIME**, and **VAMPYRES**. You also get new, on camera interviews with James Karen, Sherman, Forry Ackerman, Bobbie Bresse (see **EVIL SPAWN** review), Lianna Quigly, George Romero and Tom Savini, and John Russo and Russell Streiner from **NIGHT OF THE LIVING DEAD** (and it's great original trailer). The tape's theme is the end of Drive Ins, and it's a must see for all around **PSYCHOTRONIC** movie fans.

UNKNOWN POWERS (Video Gems '78) "by" Don Como

This PG rated "new age/mondo" documentary has four on screen celebrity hosts and covers a lot of territory. Most events seem real, some scenes are (admitted) re-enactments. Jack Palance in a black suit and turtleneck is first. A few years later he became the outrageous host of the syndicated **RIPLEY'S BELIEVE IT OR NOT** series, but despite his familiar deep breathes and lengthy pauses, he's a little more subdued here. His segments concern Korean martial arts masters, Kirilian photographs, channeling, a couple who sleep under a pyramid, a Dutch man who puts needles through his arms without spilling blood, and a Russian woman who moves objects with will power. Samantha Eggar shows the wartime use of astrologers by Hitler and the Allies, a woman who talks to animals, a psychic who solves an L.A. mutilation murder, and best of all, a man whose hands bleed near undiscovered oil wells. Will Geer, known to millions as Grandpa Walton, hosted the beyond death segments, walking around in a cemetery, then died in real life. He shows some amazing ghost and ectoplasm photos. Roscoe Lee Browne hosts the longest segment, concerning psychic surgery (with real footage), the late Katherine Kolman, faith healer, and the guy who made this movie topical, The Reverend Jim Jones. You get to see San Francisco People's Temple services with Jones practicing faith healing, watched by a hysterical crowd. A note informs us of the Guyana deaths. (England's Temple Records has actually released an album of the Reverend Jones' sermons). **UNKNOWN POWERS** isn't bad for an exploitive documentary. Best viewed in short intervals.

Sinister Cinema

Phone 415-359-3292



P.O. Box 777
Dept. P
Pacifica, CA 94044

Those lovable horror queens of yesteryear, Evelyn Ankers, Fay Wray, Anne Gwynne, and many others, all gave us some of their best screams. Unfortunately, none of them ever had a chance to play the kind of meaty, horror roles that were given to Lugosi, Karloff, Chaney, and other male horror stars. Alison Hayes had a few good parts, but wasn't prolific enough.

On the other hand, Barbara Steele has played witches, ghosts, hideously scarred undead monsters, reincarnates, murderous mistresses, and more. She's been tortured, poisoned, electrocuted, burned at the stake, killed by plague, had acid thrown into her face, and been victim to many other ghoul-ish delights. She's appeared in more horror films than any other woman and in more than legendary stars like Peter Lorre and George Zucco.

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Sinister Cinema presents ... THE FILMS OF

BARBARA STEELE

BLACK SUNDAY (1960) John Richardson, Andrea Checchi. Here's the one you've been waiting for. Considered by many to be one of the finest horror films ever made. Barbara plays a witch put to death by having a mask with metal spikes pounded onto her face. She and her vampire servant are revived a hundred years later by drops of blood. Look out! Director Mario Bava was at his very best. Please note that our version boasts the original Italian music score and different voices than the AIP American version. Dubbed in English.

CASTLE OF BLOOD (1964) George Riviere, Margarete Robsahm. A writer is challenged to spend the night in a castle haunted by the ghosts of murdered souls. He witnesses an array of bizarre, supernatural happenings throughout the course of his eerie stay. Barbara plays Elizabeth Blackwood, the beautiful, mysterious woman with no heartbeat. A chilling, atmospheric tale of the living and the dead. Supernatural horror at its very best.

LONG HAIR OF DEATH (1964) Giorgio Ardisson, Robert Rains. In the beginning of the film, Barbara's mother is burned at the stake, falsely accused of murder. Barbara herself is later murdered by an evil count, but she returns from the dead in a terrific scene in which her tomb is split open by a bolt of lightning, revealing a worm-eaten face. Barbara combines eroticism and vengeance against the men who have wronged her. An extremely atmospheric horror film much in the **BLACK SUNDAY** tradition.

NIGHTMARE CASTLE (1965) Paul Miller, Helga Line, Rik Battaglia. Barbara has a dual role in one of her best horror films. She's caught having an affair with a gardener by her mad scientist husband. He tortures them, disfigures them, electrocutes them, then uses their blood to restore the beauty of his aging mistress. He then marries his dead wife's cousin (also played by Barbara) so he can control her fortune. In a sensational climax, his dead first wife and her badly decomposed gardener lover return from the grave to seek their grisly revenge. Don't miss it!

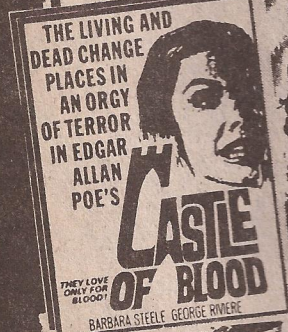
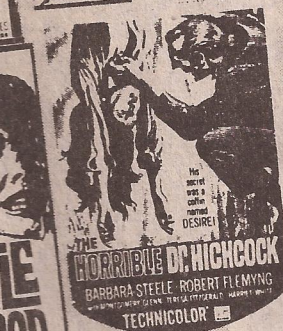
THE GHOST (1963) Peter Baldwin, Elio Jotta, Harriet White. The direct sequel to **HORRIBLE DR. HICCKOCK**, only this time Barbara has turned into an evil wife, scheming against her husband. It seems that old Doc Hicckock didn't really die at the end of the first movie but instead was left a helpless cripple. Barbara falls in love with his physician, and they devise a plan to get rid of him. They murder him with poison, but does he really die? Watch and find out. Barbara's final scene of maniacal laughter is a pure delight.

HORRIBLE DR. HICCKOCK (1962) Robert Fleming, Montgomery Glenn. This excellent, gothic horror thriller concerns a demented doctor who likes to drug his wife for sexual "funeral games." Things are carried a little too far, and she dies. Years later he marries again (Barbara), but his first wife returns from the grave in somewhat moldy shape. He plots to drug Barbara, hang her upside down, and then drain her blood for the purpose of restoring his rotting first wife's beauty. A bizarre, sadistic chiller with plenty of atmosphere.

THE SHE-BEAST (1965) John Karlson, Mel Welles, Ian Ogilvy. Barbara plays a newlywed, honeymooning with her hubby in Transylvania. They spend the night at an inn where her husband beats up the innkeeper for peeping in on them during a moment of sexual passion. They hastily leave the inn in their little yellow Volkswagen bug. They crash into a lake where a monstrous witch was drowned by villagers 200 years before. When Barbara re-emerges from the sunken car, she's become the hideous witch, come to life again. A fast moving, well made European horror film.

TERROR CREATURES FROM THE GRAVE (1965) Walter Brandt, Marilyn Mitchell. A wealthy occultist living in a small European village is murdered by his unfaithful wife (Barbara) and a number of prominent townspeople who he's threatened to ruin. Years later he returns from the grave to seek his revenge on all of those who betrayed him. He summons the decayed corpses of medieval plague victims who return from the dead and do his dirty work for him. Anyone they touch dies immediately from plague. Pretty grisly stuff. Barbara looks stunning as usual.

THIS IS HORROR!
Deadlier than DRACULA!
Wildier than the WEREWOLF!
more frightening than FRANKENSTEIN!



THE CYCLE-DELIC SOUNDS

of

DAVIE ALLAN

and

THE ARROWS!!!

When you consider the history of instrumental guitar rock (which flourished from the late fifties until the Brit invasion), there were a lot of one-hit wonders, obscure, short-lived groups that made one killer album (like Jim Messina and THE JESTERS), and acts that had many hits and lasted for years. THE VENTURES and DUANE EDDY have been around since the late fifties and are still great live in the eighties, but the majority of their many albums are easy listening dreck and/or are full of laughable cover versions of pop hits. Only the great LINK WRAY recorded consistently raunchy, loud and crude instrumental tracks, now available on a number of import compilations.

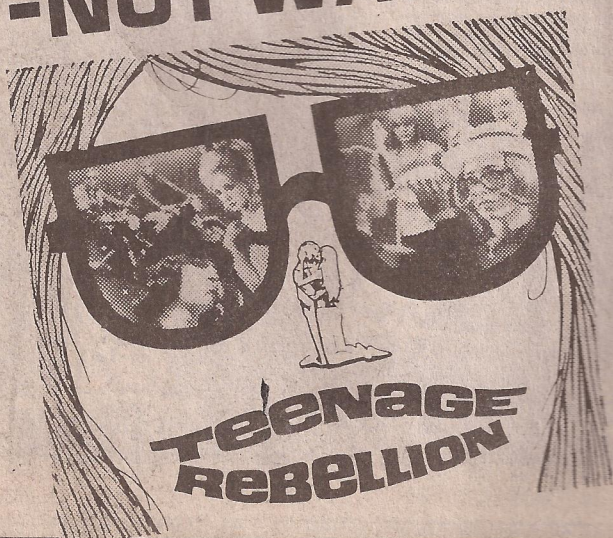
Usually forgotten for various reasons is DAVIE ALLAN (one of the only red-haired rockers I can think of), who as leader of THE ARROWS recorded some incredible, unique, hard-edged music from '64 to about '70, long after most other instrumental acts had given up and were making elevator music. There were only three actual Arrows albums, but the Arrows recorded music for dozens of drive-in movie hits (and some barely released obscurities). Allan, the "king of the fuzz guitar," played with or without The

Arrows (an ever changing group with dozens of members over the years), often with no credit at all, sometimes using ridiculous aliases, on sessions that showed up on soundtracks, just in movies, or on budget rip-off releases by non-existent groups. The group's sole top 40 hit was **BLUES' THEME** (From **THE WILD ANGELS**) in '66, which typed them as a biker music group. Arrows cuts range from surf to car and biker themes and experimental freakout tracks.

About a year ago I was surprised to receive a letter from Davie Allan, who was pleased to see his credits in **THE PSYCHOTRONIC ENCYCLOPEDIA**. I wrote back suggesting an interview, which we finally did over the phone. He sent me some recent releases, a useful discography, and a copy of his photo of Elvis, autographed to him by The King, Col. Tom, and Roy Orbison! Allan's career was connected from the beginning with the controversial Mike Curb, an ambitious young guy from Georgia who climbed the L.A. ladder of success from commercial jingle writer and exploitation movie soundtrack producer to Lt. Governor of California. Curb now runs several custom labels and is one of the biggest hitmakers in country music. Allan was in various teen groups and knew Curb since high school. "I was even in a group with Mike Curb, who played keyboards, backing three black girls who did Dixie Cups type material." Allan's first single was **WAR PATH** in '63 on the CUDE label, named after owner, Curb, and his at the time partner, Mary Dean. It went nowhere, but the young Curb somehow managed to "get both feet in the door at TOWER" (a label owned by Capitol) to produce acts, and even run his own subsidiary label, SIDEWALK. Albums on these labels were staples of cut out bins in the seventies, but are nearly impossible to find at sensible prices today. During '66-'67 Tower was the home of The Standells, The Chocolate Watchband, and Pink Floyd(!). In '65 the label's star act was DAVIE ALLAN AND THE ARROWS when **APACHE '65** made it to #64. Apache, originally by England's SHADOWS in 1960, was a hit in America by Jorgen Ingmann (from Denmark) in '61. The Ventures had hit with **Walk Don't Run '64**, so doing a tougher, sped up version of Apache was a good idea that paid off.

An album (with a terrible cover) was released, named after the single. "Some of those tracks had been lying around for years! If you listen to one track (**Indian Giver**) you can still hear a vocal track that was badly erased. Billy Strange (known for the Munsters theme) played rhythm guitar." Five of the album's cuts had Indian names. Most tracks sounded kind of like the Ventures, and some were pretty forgettable. The worst was a cover of

**"MAKE LOVE
-NOT WAR!"**



C'Mon Do The Freddy, a hit for Tower's lamest act, Freddie And The Dreamers. On the back cover the three Arrows look like any smiling young early sixties style rockers, all wearing the same kind of Indian style laced up jackets. Davie has Beatle bangs and a confused-looking stare.

Davie played guitar (and sometimes sang backup) for dozens of sessions. He played on non-hit singles by The Paris Sisters, Annette Funicello, Terry Stafford and groups with names like The Zanies, The Fastest Group Alive and The Green Beans. He was on Linda Ronstadt's first single (on Sidewalk) and a single by Glen Ford's son. He played on "cash in on trends" albums like HOT WHEELS, FREAKOUT U.S.A. and even ASTROLOGY FOR YOUNG LOVERS by future know-it-all D.J. Casey Kasem, who acted in biker movies at the time. He also played on some Hondells records, including the commercial turned single, "You Meet The Nicest People On A Honda". He still doesn't know all the albums his guitar playing ended up on, and just recently discovered that he's on a budget album by nonexistent groups, THE BUDDIES AND THE COMPACTS.

SKATERDATER was a 1965 short film directed by Noel Black (who later made Pretty Poison). It was nominated for best short at the Academy Awards in '66, and Mira released a soundtrack album. Davie Allan received no credit, but plays guitar on what's one of the great lost surf instrumental albums. I've seen copies in New York recently going for \$25. If you're a surf music fan, it's worth it. In '66 Roger Corman's WILD ANGELS was a hit and led to an onslaught of biker movies. The director had liked SKATERDATER and wanted "that sound" for his movie based on stories told by California Angels, who later sued for defamation of character! Peter Fonda starred as "Heavenly Blues." His theme, by The Arrows, made it to #37. That's Fonda revving up a Harley at the beginning. Allan said, "People are usually disappointed to find

out that I'm not a biker." The soundtrack music was so popular that a Vol. II was released (an unheard of practice at the time). "It's too bad the distribution and promotion wasn't better, because if it had hit all the charts at once, it would've been top 10. It hit #1 in San Bernadino in March, was #1 in San Francisco in April, #1 in (other west coast cities) in May, #1 in Hawaii in June, #1 in Pittsburgh and Detroit in August..." BLUES' THEME was on the chart somewhere or other even into '67. In Detroit, the theme was used daily for incredible radio commercials (SUNDAY!

2 — HIT ATTRACTIONS — 2

CYCLE GANG WAR!
...and a new kind of violence is born!

STARRING: DENNIS HOPPER, JIMMY MCCREA, LARRY NOEL, JOHN MAHONEY

THE GLORY STOMPERS

Plus

IN COLORSCOPE, PATHE, AMERICAN INTERNATIONAL

THE FICKLE FINGER OF FATE
Stanley Warner

ALLEN STARTS TOMORROW

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SUNDAY! AT BEAUTIFUL THOMPSON DRAG RACEWAY!!! SEE THE FUNNYCARS.....). Other cities had local variations of the same ads. The simple but effective theme became a garage band staple, played alongside other easy to learn hits like Gloria, Louie Louie, Hey Joe, and Wipeout. The movie was so popular and controversial that co-star Nancy Sinatra chickened out (maybe after a discussion with her padre) and sued A.I.P. for using her picture and name on the soundtracks and for publicity. WILD ANGELS was the biggest grossing A.I.P. movie at the time and led to countless imitations.

Besides the two WILD ANGELS soundtracks, BLUES' THEME, the 2'nd Arrows album, was released (in '67) with a great blue cover and a new improved sound with more tremelo bar use. By then, in publicity shots, the whole group had bangs, jean jackets, and fuck off stares. One guy even had a trimmed beard. Davie holds an impressive double neck guitar. "It was a double neck Mosrite. I used it on all the live shows. The top is a 12 string. That guitar was so heavy that I developed shoulder and back problems. Eventually I had to sell it. Now it's worth a lot of money." The strong fuzz sound that Allan is known for was "a Fuzzrite by Mosrite. We were endorsed by Mosrite then. Blues' Theme was recorded in Mono with my amp on 10! I tried later, but couldn't get the same sound again." While the hit was on the charts, The Arrows did "all the local teen TV shows, and played on bills with The Seeds, The Leaves, The Grassroots, The Strawberry Alarm Clock, The Music Machine...We also toured the country." I asked him what group impressed him the most live. "The Turtles. They blew me away. They sounded just like their records. I had toured with them earlier when they were The Crossfires." (The Crossfires recorded an excellent surf instrumental album, now on Rhino.)



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TRIGGERED!

The girls with
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Nuclear
Navels!

DR. GOLDFOOT
& THE GIRL BOMBS

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A RE-RELEASE
**BACK BY
POPULAR DEMAND**

"BORN LOSERS"

A RE-RELEASE
THE ORIGINAL
SCREEN APPEARANCE OF

TOM LAUGHLIN

AS BILLY JACK

PG
In COLOR

An AMERICAN INTERNATIONAL RE RELEASE



I was curious about some of the tracks released at the time. I had been looking for U.F.O., the B side of Theme From The Wild Angels, especially after I heard it was used as the basis for a Cramps song. "That's the same track as Theme From The Unknown! (on The Blues' Theme LP), and The Dark Alley (on Wild Angels Vol.II). I recorded it again later and called it Outer Surf!" Other Arrows tracks were used on more than one album under different names too. In The Wild Angels' most shocking scene, the bikers take over a church, tie up the pastor, put a lit joint in the mouth of (the dead) Bruce Dern and have a party. The music on the soundtrack was the atypical Bongo Party, a track often played by New York club DJs in the early eighties. "Yeah that was three of us. We played on every cut except for Ariba (on Vol. II). We were even The Hands Of Time." (One of the many band names Mike Curb made up). "Jared Hendler, who played keyboards on The Wild Angels is a doctor in Seattle now. Wayne Allwine, who played rhythm guitar is now the official voice of Micky Mouse." (!) "The bass player of The Arrows today is an animator at Disney."

In '67 The Arrows appeared on at least seven movie soundtracks, and their third (and last) official 60's album was released. DEVIL'S ANGELS was sort of a sequel to Wild Angels. The late John Cassavettes starred as the leader of The Skulls. The theme song was actually better than Blues' Theme, but wasn't a hit. The album is probably The Arrows best. "That was more of a union session. (famous session player) Hal Blaine was on drums." Hell Rider, with rare vocals, is a favorite of mine. "That's Mike Curb and me singing. Curb did the spoken part." Ghost Story was the strangest cut, with feedback and discordant piano. "Curb said just be bizarre. That's what we did!" THE BORN LOSERS was also a biker movie, but was more important for being the first Billy Jack feature, and was re-released after the character became famous in the early seventies. The Arrows, of course, provided the theme. I asked Allan if he watched the movies he provided music for. "I probably saw them all. We weren't involved in promoting any of them. That one (Born Losers) was probably a cut above the rest."

THE CYCLE-DELIC SOUNDS OF DAVIE ALLAN AND THE ARROWS, the third Arrows album, is the most experimental. It includes the themes from Devil's Angels and Born Losers and some pretty mind expanding tracks like the longer -than-usual Mind Transferal, with backwards guitar, layers of sound, and weird voices..."I love that thing!" Allan says today. Cycle-Delic, another longer cut, features one of the ultimate wah wah workouts. It's too bad they didn't have a chance to record more freakout music. In '68 a movie was released called ALBERT PECKINPAH'S REVENGE, directed by James Landis, who also made the incredible THE SADIST starring Al Hall Jr. Apparently it was a '65 movie with some new scenes added, including The Arrows, in their only film appearance, doing the theme song. I don't know anybody who's seen this obscure film, but the

soundtrack pics suggest that it included some nudity, which might have kept it off television.

WILD IN THE STREETS is one of the best movies Allan worked on, although he went uncredited. "I did less on that than most, I just played rhythm and was in the background. No, I don't know who sang (the hit) *Shapes Of Things To Come*." Allan's guitar continued to show up on soundtracks until 1971 (see filmography), but the big success of **EASY RIDER** in '69 marked a turning point for biker movies, teen appeal movie soundtracks, and the way Hollywood made movies. Born To Be Wild by Steppenwolf was considered the movie-biker anthem, and post '69 biker movies were less popular independent releases, usually with horrible vocal soundtracks by obscure would be singer/songwriters. From '71 to '76, pretty directionless years for most of us, Allan led a top 40 group called Cherokee. In '70 Mike Curb became a producer at MGM and Allan recorded a series of seven singles there, but never got to do an album and was generally forgotten. Curb however was all over the place. He received negative publicity in the underground press for purging MGM of "drug related acts" (like *The Velvet Underground* and *Eric Burden And The Animals*), recorded sappy music with his **MIKE CURB CONGREGATION**, and spent most of his time, according to Allan, pushing the Mormon family singing sensation **THE OSMONDS**, who racked up an incredible 27 top 40 hits while at MGM (including records by Donny, Marie, and the fantastic Little Jimmy). In '76, Curb left for Warner Brothers, where he established Warner/Curb. In '79, incredible as it sounds, he was elected Lt. Governor of California! (Jerry Brown, who appealed to the California soft rock crowd was Governor and was involved with Linda Ronstadt, whose first single had been produced by Curb. Reagan, who had just become ex-Governor, temporarily retreated to where he started-radio.). Curb, the guy who had created soundtracks for **TEENAGE REBELLION**, **WILD IN THE STREETS**, **MARYJANE**, and other great irresponsible anti-establishment exploitation movies, had successfully cleaned up his act image-wise, and had big political plans.

A high point during the seventies, for Allan, was playing at The Hollywood Surfers Stomp show in '73 with a revived Arrows, Dick Dale, and Dean Torrance (of Jan and Dean). His last 70's single was for AOA (a subsidiary of Warner/Curb). In typical record biz fashion, Curb collected royalties for Arrows songs he didn't write (like *Blues' Theme*). Allan says, "I have to admit he didn't treat me right back in the 60's, but he did sign me at MGM." In '82 Allan's first record since '76 was released, a 12" E.P. called *Stoked On Surf*, a medley of 15 songs originally by The Beach Boys, Ventures, Jan and Dean, and others. The same year, Curb tried unsuccessfully to get on the ticket to run for Governor of California. (If he had made it, he might have followed Nixon and Reagan to Washington DC. It's not too hard to imagine Americans in the near future passing the time taking LSD and watching President Max Frost in **WILD**

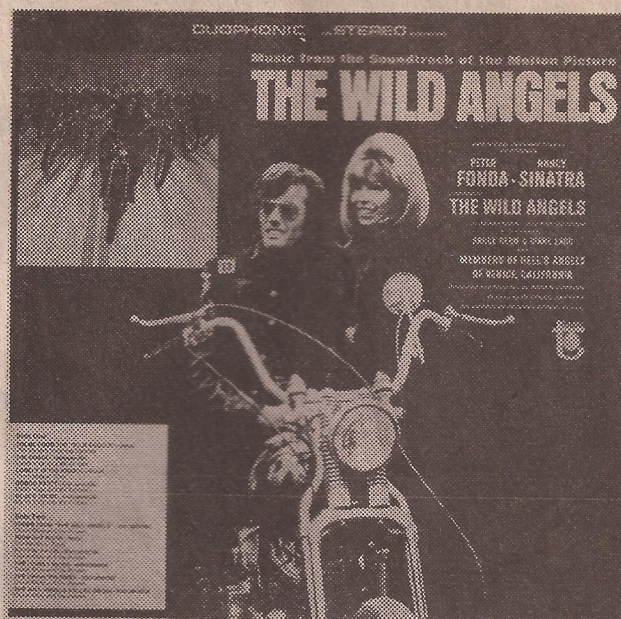


IN THE STREETS while the country is being run by Curb. Maybe we'll have a Quail/Curb administration first.) In '84, Curb further distinguished himself by co-producing the barely released Pia Zadora movie, **VOYAGE OF THE ROCK ALIENS** (which featured Michael Berryman!). In '86 he ran for Lt. Gov. again, but this time his opponent dug up Curb's past (not The Osmonds) and made a big deal about the 20-year-old drive in movies. "Scenes from those movies were on the 11 o'clock news every night!" Curb lost, but today has custom Curb labels at Warners and MCA, churning out country hits by The Judds, Hank Williams Jr., The Bellamy Brothers, and other big buck country acts. He also runs Esquire Films.

These days Allan does Arrows shows sometimes, plays with an R and B vocal group called Joe Cool and The Rumlbers, has released occasional singles, and had new cuts on a series of What Surf? comps, along with 60s artists like drummer Sandy Nelson and new bands doing guitar instrumentals. He recorded one song (*Surf Trek*) with Dick Dale, the man who invented surf music. Besides being an ace guitarist, Allen likes to sing country and hopes to do more of that on records, and to sell some of his country songs to others. His '85 **ARROWDYNAMIC** album was good, despite the synthesizers, and he has a whole new back to the basics instrumental album ready to release. He'd like to do an Arrows 25th Anniversary LP. None of the original 60s Arrow's records are in print in America, and even the eighties records can be pretty hard to find. Somebody could release an excellent best-of album. If they'd take the time to dig up all the best Allan soundtrack cuts from various labels and combine them with the best of the three original Arrows LPs, a solid double album would be possible. Wake up and put this guy's records out!! Bring him to New York to play! Hey Capitol!! Hey Rhino!! ANYBODY!!! Release the old **ARROWS** stuff!!!!



John Cassavettes and Nai Bonet (above right) of *The Skulls* in **DEVILS ANGELS**



DAVIE ALLAN DISCOGRAPHY/FILMOGRAPHY

(T=Tower, S=Sidewalk, St= Soundtrack) (On some albums Allan just played guitar, or sang, or co- wrote songs, or a combination of all three.) The all- ARROWS albums are mentioned in more detail above. Singles are not listed, nor are the many various albums by other artists that Allan played guitar on.)

65 APACHE '65 (T)

66 SKATERDATER (Mira St)

DR. GOLDFOOT AND THE GIRL BOMBS (T St)

(Italian Vincent Price comedy sequel, with Fabian and Laura Antonelli. Directed by Mario Bava on a bad week.)

THE WILD ANGELS (T St) (Embassy Video) (Roger Corman's hit that kick started the biker movie craze. Peter Fonda starred with Nancy Sinatra, Bruce Dern and his wife Diane Lane, Michael J. Pollard, Gayle Hunnicutt, and Dick Miller.)

THE WILD ANGELS Vol. II (T St)

67 BLUES THEME (T)

THUNDER ALLEY (S St) (With Fabian, Annette, and comedian Jan Murray. Directed by Richard Rush.)

TEENAGE REBELLION (S St) (Incredible album with narrated tracks like Orgy Around The World, Pot Party, and The Gay Teenager. British sequences of this rare documentary were by Richard Lester. Also known as MONDO TEEN.)

RIOT ON SUNSET STRIP (T St) (A Sam Katzman production with Mimsy Farmer, sure to be the topic of a PSYCHOTRONIC VIDEO bio in the future, Tim Rooney, and Aldo Ray. Featuring other Tower acts, The Standells and The Chocolate Watchband on screen.)

BORN LOSERS (T St) (Vestron Video) (The first Billy Jack movie - produced, directed, and written by it's star Tom Laughlin. With Jane Russell, Jonathan Haze, and lots of vicious bikers.)

DEVIL'S ANGELS (T St) (Starring John Cassavettes, Mimsy Farmer, Beverly Adams, and Leo Gordon. Directed by Daniel Haller.)

GLORY STOMPERS (S St) (Stars Dennis Hopper, Jody McCrea, and Jack Mahoney. With Casey Kasem.)

MONDO HOLLYWOOD (T St) (This rare documentary was supposed to feature The Mothers Of Invention, but their footage was cut for legal reasons. Some of the music is by The Mugwumps and Bobby Jameson.)

68 ALBERT PECKINPAH'S REVENGE (S St) (THE ARROWS play along to one of their records in the film directed by the man who made The Sadist.)

THE ANGRY BREED (unbelievably bad movie about Hollywood scum drugging each other for film roles...stars James MacArthur of Hawaii 5-O, with Jan Murray, Jan Sterling, and William Windom.)

HELLCATS (T St) (On World video as OUTLAW BIKERS) (Female bikers from the producer of The Beast Of Yucca Flats! With Elvis' bodyguard, Sonny West!)

MARYJANE (S St) (Another starring Fabian. With Diane McBain, Patty McCormack, and Teri Garr. High school teachers sell drugs! Written by ahead of his time Hollywood Squares host Peter Marshall!)

THE WILD RACERS (S St) (Yet another starring Fabian! With Mimsy Farmer, Dick Miller, and Talia Shire, whose brother Francis Ford Coppola did second unit work. Directed by Haller.)

WILD IN THE STREETS (T St) (People over 30 are sent to concentration camps and given LSD. The great cast includes Shelly Winters, Ed Begly, Hal Holbrook, Richard Pryor, and Dick Clark as himself.)

THE BEST OF THE SOUNDTRACKS (T) (cuts from Wild Angels, Devil's Angel, Born Losers, Wild In The Streets, Psychout, and The Trip - an excellent comp!)

69 KILLERS THREE (T St) (Dick Clark produces and co-stars with Robert Walker Jr. and Merle Haggard!)

WILD WHEELS (RCA St) (Biker orgies with Casey Kasem and Al Adamson movie star Robert Dix.)

70 THE MAGIC GARDEN OF STANLEY SWEETHEART (MGM St) (Stars Don Johnson as a porno director.)

71 THE HARD RIDE (Paramount St) (Biker nam vets.)

82 STOKED ON SURF/ OUTER SURF (12" E.P.)

83 WHAT SURF? (2 cuts on What? Records comp)

85 WHAT SURF? Vol. 2 (2 cuts on What? Records comp)

AN ARROW ESCAPE (Alkor) (vocal album)

ARROWDYNAMIC (Arrow Dynamic)

87 FROM PARADISE TO HELL (Sordide Sentimental-France) (excellent 21 track CD featuring entire Arrowdynamic LP, 8 cuts from comps, and 3 CD only cuts with illustrated booklet)

88 WHAT SURF? Vol. 3 (2 cuts on Iloki label comp, includes Missing Link -great nightmare music)

(Savage Pencil presents) **ANGEL DUST -MUSIC FOR MOVIE BIKERS** (UK deluxe package comp, includes original Blues' Theme and Cycle-Delic)



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- CLIVE BARKER - Director, author and playwright, his HELLRAISER films are already classics!
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- ALAN MOORE - The man who made it cool for adults to read comic books with his classic WATCHMEN.
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WISE!!!

ROBERT WISE Interview by *Edouard Dauphin*

Robert Wise may have won Oscars for directing WEST SIDE STORY and THE SOUND OF MUSIC, but does that mean he isn't PSYCHOTRONIC? As they say on those pathetic between-innings TV baseball quizzes: "You make the call."

Along with his big budget musicals, Wise also gave us horror movies (CURSE OF THE CAT PEOPLE '44, THE BODY SNATCHER '45, GAME OF DEATH '46, THE HAUNTING '63, AUDREY ROSE '77), science fiction (DAY THE EARTH STOOD STILL '51, THE ANDROMEDA STRAIN '71, STAR TREK '79), epics HELEN OF TROY '55, THE HINDENBURG '75), and crime movies and film noir (BORN TO KILL '47, THE SET UP '49, THE HOUSE ON TELEGRAPH HILL

'51, SOMEBODY UP THERE LIKES ME '56, I WANT TO LIVE! '58, ODDS A G A I N S T TOMORROW '59). Forget the Trapp family. It's clear that for Wise the hills are alive with the sounds of guns, ghosts, breaking noses, prison doors, and robots!

Now 74 years old, Wise broke into the movie business during the Depression when he landed a job at RKO Pictures, "I was a film porter when I started," he recalls. "I carried prints of films up to the projection room for the executives to look at. Eventually I worked up to being an editor."

Wise's editing assignments included Orson Welles' classics CITIZEN KANE and THE MAGNIFICENT AMBERSONS. But it was while working for legendary producer Val Lewton that he got his chance to direct, and the result was CURSE OF THE CAT PEOPLE. "The director, whose first feature it was, had been a documentary filmmaker. He got woefully behind schedule and they just couldn't seem to speed him up. He had used his whole schedule up and only shot half the script. They called me in on Saturday and said: 'Take over Monday'. I rather like the way it turned out because I only had the weekend to sweat it out."

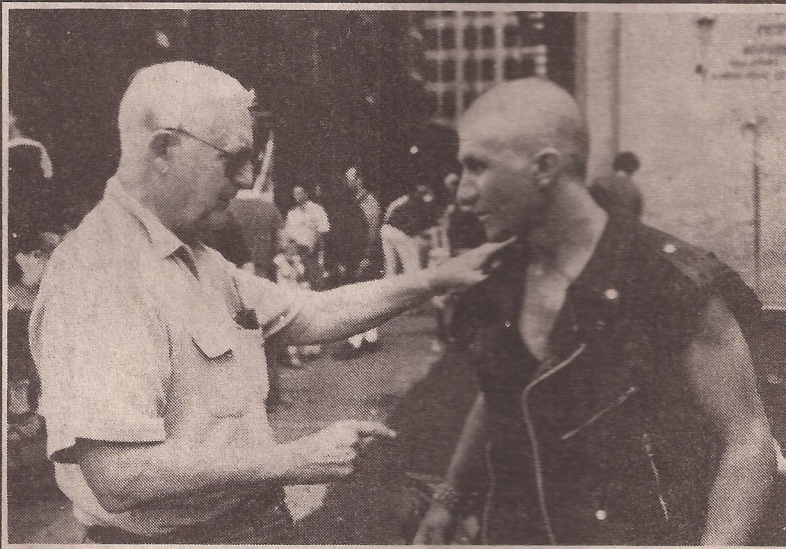
In '55, while in Rome shooting the spectacle HELEN OF TROY, Wise cast a then unknown Brigitte Bardot in the role of Helen's maid. Two years later, Bardot made Roger Vadim's AND GOD CREATED WOMAN and began her reign as an international sex symbol. When he discovered her, did Wise

foresee that she would take the world by storm? "No, I didn't have an inkling," he admits. Rossana Podestra, who starred as Helen faded from the scene after the 50s, but turned up in HORROR CASTLE with Christopher Lee in '63.

Paul Newman got his first big starring role in Wise's SOMEBODY UP THERE LIKES ME in which he played boxer Rocky Graziano (it also marked Steve McQueen's debut), but, had he lived, the part might have gone to James Dean. Remembers Wise: "Dean wasn't actually screentested. I don't know at the time if they would have tested him. I never met with him. He met with the producer, or his agents did anyway. He had read the book, liked it very much, and expressed a big desire to do it, depending on the script and all that. But before we got the script done, he came to an

unfortunate death."

With the disturbing I WANT TO LIVE! starring Susan Hayward in '58 and the brooding ODDS A G A I N S T TOMORROW (his second feature starring the great Robert Ryan) the following year, Wise tackled a couple of controversial social issues: capital punishment and racial prejudice. Surprisingly, he encountered no studio pressure on either picture. "Both



happened to be done by the old United Artists and they were fully in accord with those films and the themes that they had. I've been asked a number of times if Darryl Zanuck had any objections to the theme of DAY THE EARTH STOOD STILL. He didn't. He had no problem with that at all. I've never been stopped or stymied in theme."

Wise did run into protests from the Las Angeles District Attorney's office when he made I WANT TO LIVE!, the true story of Barbara Graham's murder conviction and subsequent execution in the gas chamber. "They didn't buy it at all. They said we took great liberties when we said a woman who was innocent went to the gas chamber. But what we were trying to say was not so much that an innocent woman had gone to the gas chamber but that nobody, whether they're guilty or innocent, should have to go through that kind of torture. It's hard to do a real-life story in any context and not have some controversy." Note: When Wise was preparing I WANT TO LIVE!, he got permission to visit a prison and witness an actual death by gas.



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HOLLYWOOD HOTEL HELL

by Michael Grimm

Fortunately I survived the AFM in Los Angeles without any major brain damage. Lack of quality overshadowed the neat atmosphere of the jammed, overcrowded market. Approximately ten thousand people attended the headquarters at the Beverly Hilton where offices for 244 companies were spread out over six floors. In one week, over 600 movies were screened at several nearby locations. Although shuttle buses and limos were provided, it was impossible to be in time for the next movie when a change of location was necessary. Sellers had to put up an estimated \$20,000 and up, depending on the impact they wanted to make. Buyers badges were available at \$300. Press was tolerated, however there were no screenings for the press. Most companies were pretty easy going, some didn't seem to care, and some handled their product like top secret military projects. Properly dressed businessmen did the talking. The AFM seems to be the culmination of business matters within an industry that pretends to be arty.

There was a wide selection of low budget movies, from action to drama, comedy to horror, and worst of all-comedy/horror. There were only a few classic exploitation movies. Most products seem to be designed for the big market, careful not to offend anybody. Even with blood and guts violence, everything turns out to be alright at the end of the movie. Humiliation, torture and dismemberment can't destroy friendships. During the week I sat through 25 movies, sneaked into several screenings, and watched quite a few previews. It was like watching an ultralong hardcore porno movie. Neverending in/out. Always the same. A few were good. Here are my picks:

DEATH HOUSE A Romero stylish rip off. The government is developing a new medicine. A corrupt guard tests it on prisoners, who become living dead. The prison is put on quarantine. The inmates attempt to escape. Well done. **GHETTO BLASTER**. The owner of a gang terrorized grocery store is killed. His son fights the gang and falls in love with one of their girls. Pretty unrealistic ending. Directed by Alan L. Stewart. **HIGH STAKES** Excellent performance by Richard Lynch. Be ready to leave the theatre after the scene on the beach. **SKINHEADS** A bunch of punks, robbery, and a killing spree. Excellent photography by Nicholas Sternberg. Fast moving psychedelic camera. Chuck Connors is an embittered WWII vet who sacrifices his own life to fight racism. The dialog sometimes lacks quality. **OPERATION PARATROOPER** Joe Dallesandro is a disturbed Nam vet hero. He starts his own war when he's suspended from his elite force in Italy. **DOUBLE REVENGE** Dallesandro again. As a killer.

MURDER ONE Based on the true story of the Isaac brother's '73 robbery and murder spree in Georgia. It didn't come up to expectations. **BUYING TIME** Dean Stockwell as a police detective tries to fight the underworld with the help of two JDs. This is probably the best feature I saw at AFM.

None of these movies can compete with the atmosphere at the Beverly Hilton. Smiling faces pose for pictures. Eager youngsters look for jobs. A mother tries to arrange a tennis game between a director and her clumsy daughter. Lots of drinks. Millions of dollars change hands. A quick sniff in the bathroom. Overdeveloped breasts seem to burst the elevators. Screams and shouts from videos. Shaking hands. Business is done.



More proof that we're doomed to be haunted by the past
- TINY TIM in **BLOOD HARVEST** offered at AFM.

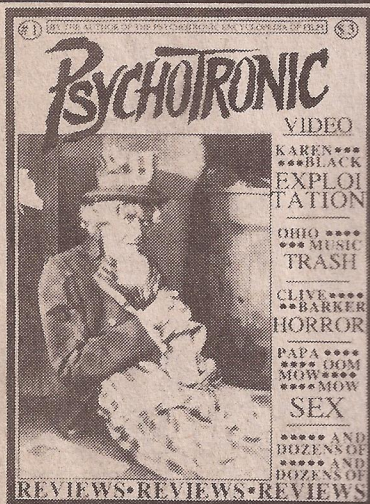
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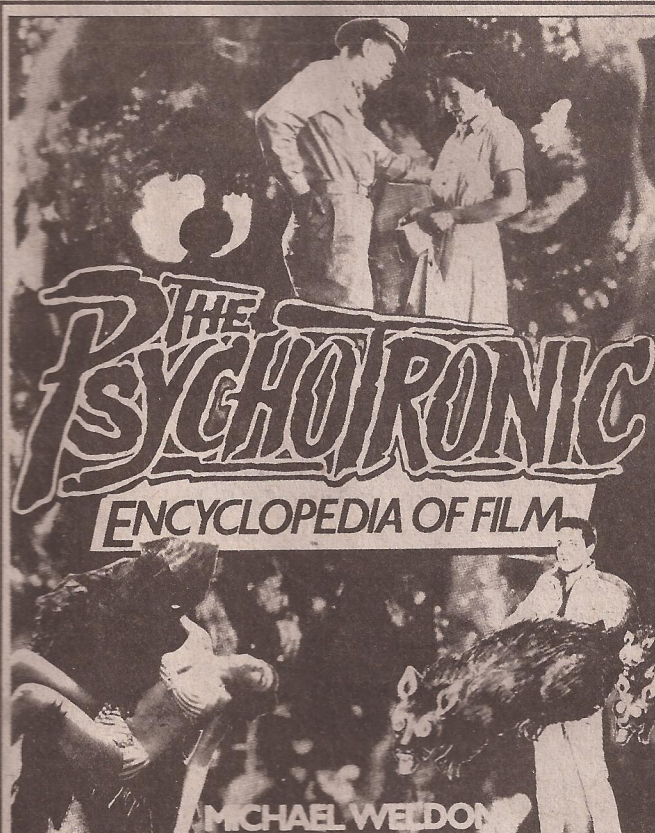
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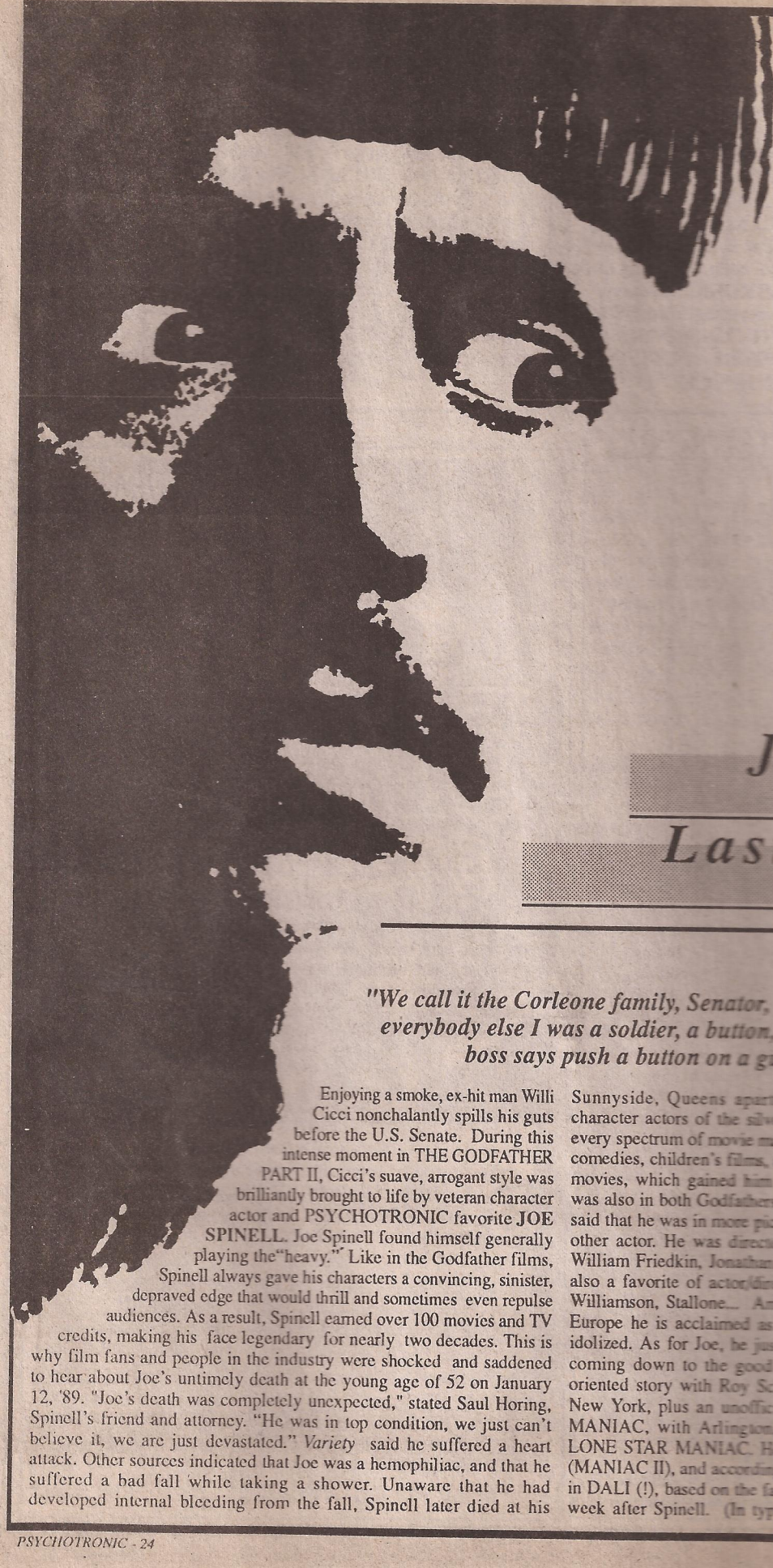
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Joe Spinell's Last Interview

by Tom Rainone

"We call it the Corleone family, Senator, we call it a family...At first like everybody else I was a soldier, a button, you know Senator, when the boss says push a button on a guy, I push a button..."

Enjoying a smoke, ex-hit man Willi Cicci nonchalantly spills his guts before the U.S. Senate. During this intense moment in *THE GODFATHER PART II*, Cicci's suave, arrogant style was brilliantly brought to life by veteran character actor and *PSYCHOTRONIC* favorite JOE SPINELL. Joe Spinell found himself generally playing the "heavy." Like in the *Godfather* films, Spinell always gave his characters a convincing, sinister, depraved edge that would thrill and sometimes even repulse audiences. As a result, Spinell earned over 100 movies and TV credits, making his face legendary for nearly two decades. This is why film fans and people in the industry were shocked and saddened to hear about Joe's untimely death at the young age of 52 on January 12, '89. "Joe's death was completely unexpected," stated Saul Horing, Spinell's friend and attorney. "He was in top condition, we just can't believe it, we are just devastated." *Variety* said he suffered a heart attack. Other sources indicated that Joe was a hemophiliac, and that he suffered a bad fall while taking a shower. Unaware that he had developed internal bleeding from the fall, Spinell later died at his

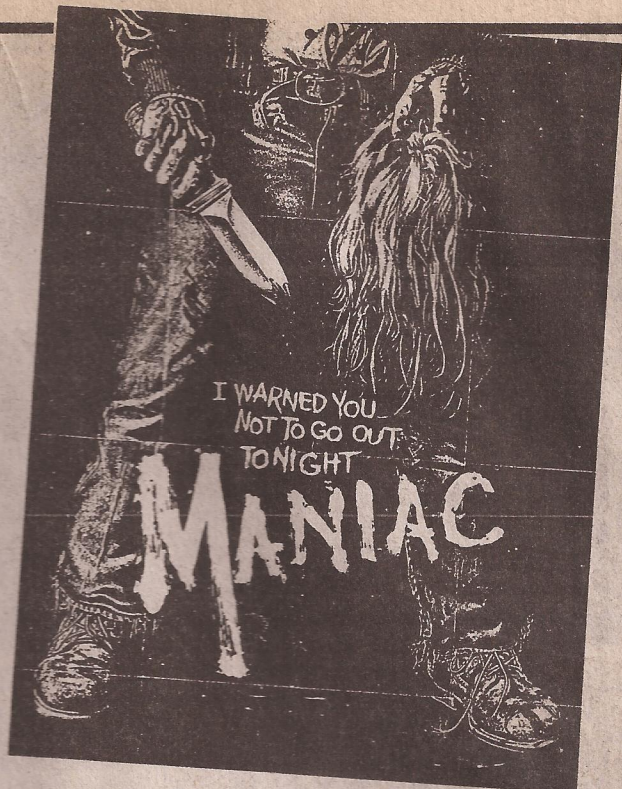
Sunnyside, Queens apartment. Regarded as one of the top 50 character actors of the silver screen, Spinell's amazing career covers every spectrum of movie making. He's done it all: mainstream movies, comedies, children's films, art films, short films, and of course, horror movies, which gained him a cult following. Let's not forget that he was also in both *Godfathers*, two *Rockys* and *TAXI DRIVER*. Spinell said that he was in more pictures recognized by the Academy than any other actor. He was directed by the likes of Scorsese, John Milius, William Friedkin, Jonathan Demme, and of course Coppola. He was also a favorite of actor/directors and worked for Ron Howard, Fred Williamson, Stallone... American audiences knew him as a hood, in Europe he is acclaimed as a horror star, and in Japan he is simply idolized. As for Joe, he just kept working. His future plans included coming down to the good old Republic of Texas to do a baseball oriented story with Roy Scheider, a stint in *GHOSTBUSTERS II* in New York, plus an unofficial sequel to his famous horror/gore epic *MANIAC*, with Arlington, Texas based Rain-I productions, titled *LONE STAR MANIAC*. He also was going to do the official sequel (*MANIAC II*), and according to *Variety* was going to play the title role in *DALI* (!), based on the famous artist, who ironically passed away a week after Spinell. (In typical film business fashion, the makers of

MANIAC II are planning to resume production with another actor.)

Having developed much of his talent on the stage, Spinell maintained his involvement with the theatre along with his busy film career. "My best friend Jason Miller, who was in *THE EXORCIST* and who I acted with in *THE NINTH CONFIGURATION* is writing a play for me that we will be doing together. He owns the community theatre up in Scranton for the Diocese of St. Paulie. His mom passed away recently, Rest in Peace, like mine, so he's taking care of his father and doing plays for older people. He's not only a great actor, he's a great writer. I was also asked to be in a musical, but I don't know if my breathing's up to it. I have asthma like my mama." His relationship with Miller and writer William Peter Blatty began when he was an assistant under William Friedkin on *THE EXORCIST* ('73). "Billy Friedkin, who I did extra work for in *THE FRENCH CONNECTION*, hired me on *THE EXORCIST* as like the second assistant director. I did all the extra casting with Lou Digema in Georgetown... I used to go and cast all these crazy people out of the nuthouses here (NYC). They had me do this because I would go places other people wouldn't go..." Spinell was a very witty man with a thick New York accent. He had a tremendous, charismatic sense of humor. While on the set of *FAREWELL, MY LOVELY* makeup artist Frank Westmore told him. "You know Joe, you're just like Errol Flynn. When you come onto the set you make everybody laugh." Sometimes Spinell's humor was on the dark side, and at times even shocking. In '84, Joe was a guest at a *Gore Gazette* presentation at The Dive in New York... "a bump joint down on 29th St. I was asked to speak there about my horror movies, and instead I got up and did my comedy routine. I told 'em I am the gay gangster, and that I blew my way to the top. Then I said what I had to say about Eddie Murphy and all those people...(Joe begins laughing at his recollections). I shocked the shit out of everyone, and I said all of it on tape. It's now an underground tape, you can buy it for \$30." Joe went on to explain that Eddie Murphy is a moron, and that he preferred an original like Rudy Ray Moore, a comedian Joe really enjoyed—what a guy!

Born in 1936 in New York's East side as Joseph J. Spagnuolo (1st generation Italian), he grew up like other kids, playing stickball and going to the picture show. He often went fishing with his brothers. "I've been fishing all my life... I've fished up in Canada for wallaye and Northern pike, I've caught salmon, big trout in Montana, small mouth bass in Maine, I've fished everywhere... Argentina, Colorado... I've caught bass so big in Florida that I felt like I was wrestling an alligator. I've caught sharks before it was fashionable. I've even caught muskellunge with Gypsy Rose Lee in Minnesota. I've fished with some of the greatest fishermen. I'm like the Great Gatsby. I know all of these rich people like Charlie Gains from Alabama. I'm only sad I never got to go fly fishing with Ted Williams." Spinell's other interests included marksmanship shooting, cooking, baseball (which he played for the N.Y. Giants farm team in Alabama in '54), horseback riding, and painting. He enjoyed painting with friend Dennis Hopper in Taos, NM. Joe even had paintings he's done of Jesus exhibited in the Museum Of Modern Art. But his main passion was acting. He owed all this to his mother, Filomena M. Spagnuolo, who was the number one love of his life. She was also an actress, who Joe revealed had been in over 48 movies, including *MOSCOW ON THE HUDSON* and *EASY MONEY*. Joe's desire to be an actor went back to childhood. "I did *GANGBUSTERS* for the radio when I was nine in 1945! I was one of those kids that shouted, 'Read all about it! Read all about it!' In '48, when I was 12, I was on Broadway with Gertrude Berg and Molly Mead in the original *HELLO DOLLY*, which at the time was titled *THE MATCHMAKER*. Then I went to the Madison Square Boys Club to do my own plays like *Tom Sawyer*. I remember doing props for *The Devil And Daniel Webster*, directing plays and starring in plays." In '58 Spinell joined Joe Papp's Shakespeare Festival Theatre where he remained for three years. He started as a stage manager and later got small acting parts. Then he became a resident player with The Ivachin Playhouse and was in *Witness For The Prosecution*, *Will Success Spoil Rock Hunter?*, and a play starring Robert Alda with his son Alan making his stage debut. He was also in *Harvey* with Art Carney, as a cab driver.

In 1960 he was signed to a seven year contract with MGM. "This is when I had to change my name because MGM didn't want Italian names. So one day I was reading and saw a word 'Spinell' which meant Jewish diamonds, fake diamonds...The contract didn't last long



because George Sherry just came in one day and ripped up all the contract players' contracts. I was in summer stock at the time so I went back to New York and did a lot of shows off Broadway. Then I started doing a lot of shows for TV like *Naked City*, N.Y. Confidential, and eventually, Hawk, with Burt Reynolds. It was in 1966 when I started doing plays for prisons with The Theatre Of The Forgotten. We performed in the prisons for free, and I became the star of these shows. I did this for nine years." In 1971 auditions began for *THE GODFATHER*. Spinell heard about the tryouts and decided to give it a shot... "When I went out for *THE GODFATHER* I was workin' in a liquor store, where I worked every Christmas for 19 years. I auditioned for Francis Coppola, and he said I was in the movie. And that's it, from 1971 until now, all I ever made a living at was making movies." Joe has fond memories of *THE GODFATHER*'s production "Everybody was great! They were all great actors. They called me Spinelli. When I was done with my scenes I used to ask if I could please stay and watch. So I would stay there because Coppola said, 'Spinelli can stay.' So I would watch... I would be quiet, and then I would bother them, 'C'mon, let me blast somebody!' and so what happened is one day I got a check from Digema's office because I was a day player, and in those days a day player only got \$150 a day. So I got a check for one day and my mother gets it, and it's for \$750! I said they must have made a mistake, I better go back, because I'm pretty honest about things like that. I've done things, but I'm not a thief. So I bring the check in and Mr. Digema glances at it, says 'No, that's right with all the taxes and penalties taken out', and rushes out. Next day on the set, (producer) Bob Evans comes in and says, 'Who the fuck is this Spinelli?! He's making more money than Brando!' Now this is true, Pacino, Caan, Duvall, everybody was making \$25,000 a week, which is all they got for that movie, except for Brando of course, but by the end of the week I was getting checks for \$35,000, and I'm a day player! All I wanted to do was see some scenes being shot!"

In movies, the one man Spinell worked with more than anybody else was Sylvester Stallone. The first film they acted in together was Dick Richards' classic *FAREWELL, MY LOVELY* (starring Robert Mitchum), in which they play a pair of hit men/thugs. However, Joe said he knew Stallone from as far back as *THE GODFATHER*. "Stallone was trying to get on as an extra. There were 5000 extras, and he couldn't even get hired." Sly later got fired from *FAREWELL, MY LOVELY*. "He was eating hamburgers on the set and Robert Mitchum's secretary shouted, 'You can't eat those burgers here!' So he reacted by throwing the hamburgers against the wall. He was very headstrong and sensitive then, because his wife was having a baby...as a result he got



Spinell and one time Hammer horror star Caroline Munro in MANIAC.

fired. That's why he disappears in the movie. Spinell also acted with Stallone in PARADISE ALLEY (as "Burp") and NIGHTHAWKS (as Lt. Munafo), but his most memorable Sly movie role was as Gazzo, a loanshark who recruits young Rocky Balboa to break the bones of slow payers in ROCKY (I+II). Spinell had nothing but glowing things to say about the ROCKY star. "He was coming to see me on the set of FAREWELL... trying to get me to help sell some of his scripts. I'll tell ya, he's a great writer, like Edgar Allan Poe. A lot of people think he's not intelligent, but indeed he is. He has a tremendous, tremendous I.Q. Many people criticize him because he doesn't smile, and the way he talks...I don't know if anybody knows this. When he was young, he had Bell's palsy in his face, and he was paralyzed and it didn't quite ever set right. But other than that his brain functions. He's a genius. He's a very hard worker and is the easiest director to work with. He's pretty much in the same vein (now I know a lot of people will laugh at me for saying this) as John Ford. I think he's an institution like John Wayne, and why not, we need heroes anyway."

After THE GODFATHER, Spinell played the role "Marty" in Aram Avakian's well liked comedy COPS AND ROBBERS, and played the menacing "Toredano" in Phillip D'Antonio's THE SEVEN-UPS (the unofficial sequel to THE FRENCH CONNECTION). It was his first appearance with leading man Roy Scheider. "I liked working with Roy. He's a good actor. Sometimes a little stiff." It was also his first time working with one of today's great character actors, Richard Lynch. Joe said they had a lot of good laughs and did a lot of "kidding around." They were later both in THE NINTH CONFIGURATION and a rare (unreleased?) film called THE ARM. "THE ARM is a weird movie to describe. It's about arm wrestling. It was always enjoyable working with Lynch. He's a great actor." In '74, Spinell returned as Willie Cicci in THE GODFATHER PART II. He received more

screen time during the important Senate investigation scenes (which also feature Roger Corman). He superbly developed Cicci into a cool-headed, almost suave degenerate. The role really propelled his career, and he became Hollywood's most celebrated "seedy gangster." In 92 IN THE SHADE, he was "Ollie Slots". The cast included Peter Fonda, Warren Oates, Harry Dean Stanton (also in GODFATHER II), Elizabeth Ashly, and Margo Kidder (who was married to the director, Thomas McGuane, at the time). The comedy about fishing, was filmed in Key West where Fonda, Oates, and the McGuanes had neighboring homes. Novelist McGuane helped get Spinell and Stanton in his next project, RANCHO DELUXE, a critically acclaimed cult film. It was directed by Richard Perry (who later cast Spinell in MONSIGNOR), written by McGuane, and featured Andy Griffith, Jeff Bridges, Sam Waterson and Elizabeth Ashly. Joe played an Indian called Mr. Colson. In '76, he appeared with Stanton again in THE RANSOM OF RED CHIEF, a short, based on an O'Henry story. Shot in 16mm it was the first directing effort of former actor Tony Bill (FIVE CORNERS...). It was nominated for an Oscar and later showed up on Nickelodeon.

"Right after we completed FAREWELL, MY LOVELY in California, I immediately flew to New York to begin TAXI DRIVER. I rehearsed with Bobby on Sunday and did my scene for the shot on Wednesday afternoon. After the credits, Spinell, as the taxi company personnel officer, has a conversation with Travis Bickle that kicks off the oppressive beat of Scorsese's unmitigated psychotic masterpiece. 'You gonna break my chops? 'Cause if you are, you can take it on the arches right now.' Joe laughs as he reveals, 'Oh yeah, that was an old Jimmy Cagney line. It was put in as a tribute to him.' (Spinell later used the line again in WALKING THE EDGE). About the director, 'I consider him to be a genius. Although some of the things that he does are not my cup of tea. I do appreciate the work though. I was very pleased when

TAXI DRIVER won the Palm award at the '76 Cannes Film Festival. When asked why he wasn't also in Scorsese's MEAN STREETS: 'I knew him then, but I think I was doing something else. I don't think they got much money for that. I do think MEAN STREETS is better than TAXI DRIVER.'" On the same Wednesday that shooting wrapped on Joe's TAXI DRIVER scene, he flew to Alabama to work on STAY HUNGRY, starring his friend Jeff Bridges. Based on a novel by his fishing friend Charles Gainer, STAY HUNGRY is an off-beat comedy/drama about body building in the "New South." It was directed by Bob Rafelson, and co-starred Arnold Schwarzenegger. He played a cop in Paul Mazursky's NEXT STOP GREENWICH VILLAGE, and worked again with William Friedkin, playing a character called "Spider" in THE SORCERER, starring Roy Scheider. After the major hits, TAXI DRIVER and ROCKY, Spinell launched his hood character into the world of lower budget exploitation movies with ONE MAN JURY, directed by Charles Martin. Jack Palance stars as a detective who turned vigilante. Spinell is "Mike," a Mafia boss, seen being massaged by beautiful, buxom women, being served exotic food and wine, being chauffeured in a Cadillac limo, all while ordering kilos of heroin or someone's death. This is truly vintage Spinell (and a foreshadow of things to come with black exploitation messiah Fred Williamson).

Joe was in NUNZIO, directed by Paul Williams, was in Stallone's PARADISE ALLEY, was in a Brooke Shields movie (TILT), then returned as Gazzo in ROCKY II, complete with beautiful women at ringside. He acted again with Jason Miller and Richard Lynch in the TV movie VAMPIRE, was briefly in Jonathan Demme's LAST EMBRACE starring Roy Scheider, and was barely in WINTER KILLS. "In that, I play Lee Harvey Oswald in bandages. It wasn't too comfortable, thanks to Jeff Bridges, my dear friend." In the Italian low budget science fiction fiasco STARCRAH, Spinell, as Count Zarth Arn, is as evil as ever, but he's commanding a spaceship instead of a Cadillac. The first of several projects with pin up queen and professional convention guest Caroline Munro, it also starred her husband at the time, Judd Hamilton (as a robot), deadbeat Marjoe Gortner, Christopher Plummer, and last but not least, Spinell's brother, Billy! Director Luigi Cozzi later made the even dumber HERCULES with Lou Ferrigno. By 1980, Spinell seemed to be in every other movie released. He was cast by director/ friend Bob Rafelson in BRUBAKER as "Birdwell." "That was quite an experience. Rafelson was directing, then he got fired and Stuart Rosenberg came in to direct. At that time, I was friends with Robert Redford. I used to break his balls every day. He'd come in late from working on THE ELECTRIC HORSEMAN, and I'd say 'Thanks, Bob, I was having a good day!' About the time Demme gave him a part in MELVIN AND HOWARD, Joe's wife deserted him. Thanks to his wife taking everything, Joe entered the 80's by the skin of his teeth. He later revealed,

"My wife was a hooker and a porn star, but I won't name her. I've had nine boys, the youngest is 28. All illegitimate! Only one legitimate girl, and my wife, she sold the baby on the black market (Ahh, that good ole Spinell humor) "Anyway, my whole life's a book. But, I like to go shootin', ridin', and fishin'. Listen, I'm a roper, I'm a dooper, I'm a lover, I'm a fighter, I'm a rodeo rider..." Friedkin had him play the deranged patrolman, "DeSimone" in *CRUISIN'*, "Yeah, I'm that weird cop. In the first scene that I do, I'll get that bitch! She thinks she can leave me! Well, that was really about my wife!"

"Then I did *THE FIRST DEADLY SIN*," (the last movie Frank Sinatra starred in). Like any good Italian, it was a privilege and an honor for Joe to work with Sinatra. "Well, it was amazing for me to be working with Mr. Sinatra, because my sister used to see him at the Paramount theatre and never come home, and my mother would send for the cops, that was in '47. Everybody said how tough he was to work with and what not, but he was a complete professional." Spinell plays the doorman for a building that is housing a psychopath (David Dukes). "When (Sinatra) leaves in that scene, I say 'Your love gives me a thrill, but it don't pay the bills.' Frank let me throw in those lines from The Rolling Stones." (Joe must have heard the More Hot Rocks album). He sent my mother \$1000 worth of food, and then gave me two tickets to see him at Carnegie Hall. He was a true gentleman. For that role in *FIRST DEADLY SIN*, I got reviews all over the world. I enjoyed the hell out of that role." Also in 1980, Spinell was a drunken sailor in Richard Elfman's cult favorite *THE FORBIDDEN ZONE*. The bizarre comedy, set in the 6th dimension stars Herve Villechaize as the king and Susan Tyrell as his queen and features the Kipper Kids.

THE NINTH CONFIGURATION takes place in government experiment camp 18 (a castle in the Pacific Northwest) toward the end of the Viet Nam war. Written, produced, and directed by William Peter Blatty, it's an inspired film that combines horror, religion, insanity, and killer bikers with Marx brothers style humor. Spinell plays Lt. Spinell, one of the battle shocked vets being studied by Stacy Keach. "The original stars were Nicol Williamson and Michael Moriarty. The film was shot in Hungary, and there was a lot of commotion at the time. As a result, Williamson got angry and left, then Moriarty got fired by Blatty. Blatty was godfather to Moriarty's kid, so he felt bad about doing it. That was Easter of '77. Then Keach replaced Williamson and Scott Wilson moved into Moriarty's part. Richard Lynch was hired later. "I brought baseball to Budapest. These people there had never seen a baseball or a bat. Now that's what I call an iron country! I ended up getting locked in jail for banging this black guy over the head when he was beating up Jason Miller. They put me in jail. The jails were all empty because all the prisoners were shipped to Siberia, which is where I would have ended up in eight days if I hadn't gotten out. I had Richie Lynch get \$1000 from my wife in Toluca Lakes to pay



Spinell and Sinatra ("A true gentleman") in *FIRST DEADLY SIN*.

off the bastards so I could get out of jail. I went back to the Budapest Hilton and found that those Nazi bastards had put my nice little pet bird in the refrigerator and killed it! They froze my parakeet! So I really got angry. I started breaking windows and shit like that... I wrecked the hell out of the joint, then I beat up a couple of K.G.B. guys in leather coats. I owe them \$20,000 in destruction fees." When asked if he was afraid of what might have happened to him if he had not escaped, Spinell retorted "I'm an AMERICAN JACK, I ain't afraid of nuthin'!"

Worldwide attention soon focused itself on Joe when *MANIAC*, perhaps the *PSYCHOTRONIC* pinnacle of Joe's career,

was released in 1980. Joe, in the title role, co-wrote this brilliant piece of visceral perversion, and was co-executive producer (with Judd Hamilton). *MANIAC* managed to thoroughly offend everybody, thus causing it to be pulled from theatres in certain areas by protesting women's groups. Siskel and Ebert still use it as an example of socially irresponsible films. "Yeah, they attacked me out in California. When the movie first opened in Europe it was a hit, it was a hit everywhere. It beat *RAGING BULL* in New York. Then we went to California. The Women's Now Group protested about the original poster, which had the maniac holding a woman's bloody scalp and a knife. Then other groups in CA started throwin' paint on the posters in a rage. The Analysis film people (who also released *BASKET CASE* and *CALIGULA*) gave in and changed the poster. It made me so mad, because the film was getting so much publicity the way it was before they changed it. They lied to me, even though it was breakin' records.

Produced and directed by (former porn director) William Lustig, *MANIAC* is about Frank Zitto (Spinell), a homicidal maniac who brutally scalps women in New York. Zito goes to his scumhole apartment where he nails the bloody scalps on female mannequins, his only "friends." Later, the overweight Zito, complete with gold chains and wide collared polyester 70's style suits seems to have no problem seducing a beautiful photographer (Caroline Munro). Essentially a standard gore movie in the tradition of Herschell Gordon Lewis' mid 60s shockers, *MANIAC* is more professionally made. Although shot in 16mm for only \$35,000, top cinematographer Robert Lindsey managed to give *MANIAC* a crisp "real" movie look. Plus, all factors considered, the acting was very good for a slasher film at the time, even the music (by Maynard Ferguson's arranger Jay Cgattaway) was above par. But what really made the difference were the amazingly realistic make-up effects, furnished by goremaster Tom Savini (who even today is ashamed of his participation in

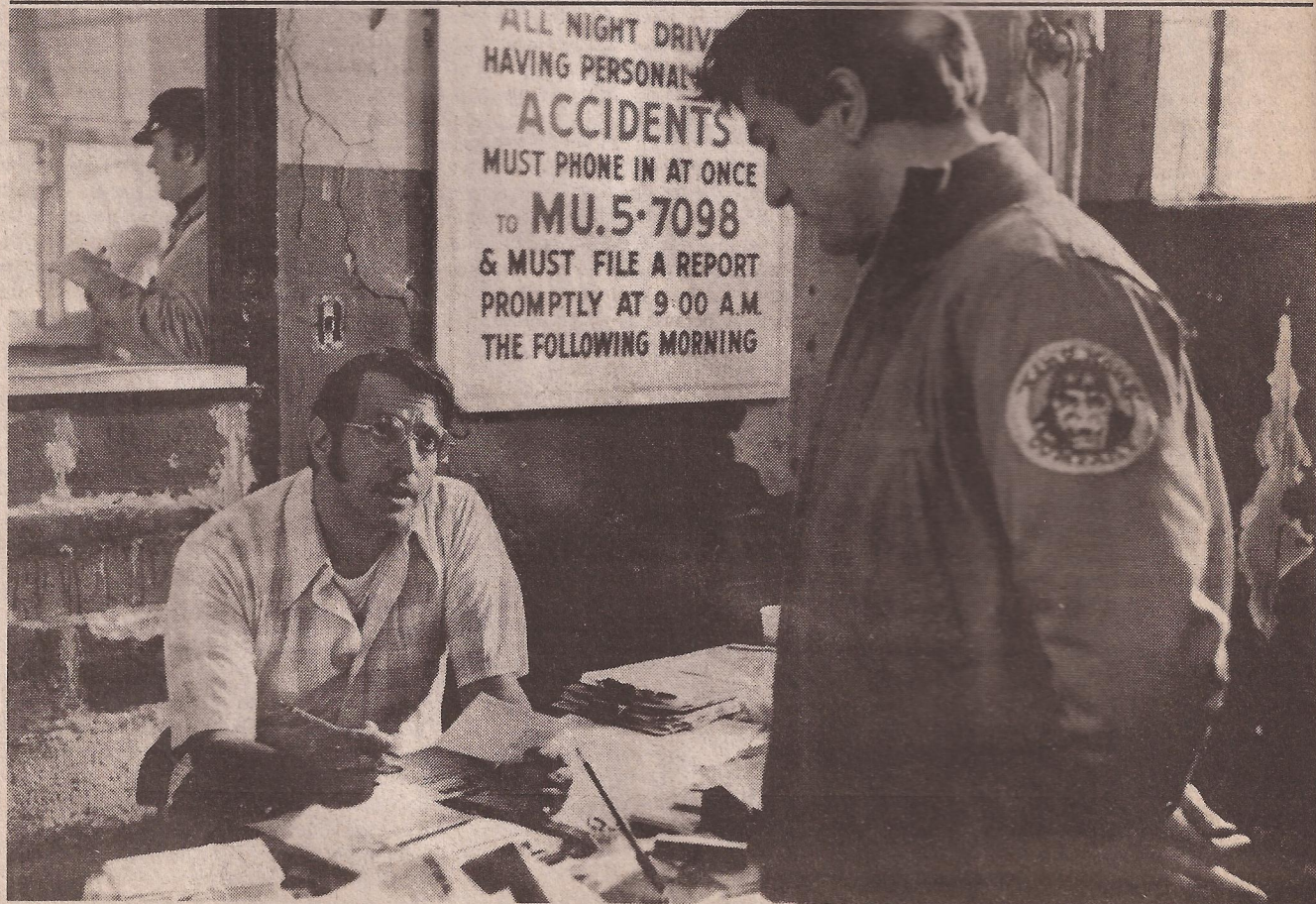


the film). "I was originally going to do a movie about a father and son killing team. I was doing the TV movie **STRIKE FORCE** ('75) with Richard Gere, whom I discovered, when Lustig and Andy Garroni started pestering me about doing something low budget. Lustig, who is Jake LaMotta's nephew (His mom is Jake's sister), had done little movies at the time, nothing to speak of. Later, when I was doing **CRUISIN**, they came back and proposed a slasher movie. 'You mean like *Son Of Sam*?' I asked, cause Berkowitz was still making headlines. Because I worked in a prison program with abused people, I knew a lot about insanity. So I said 'We'll do this movie.' I put up some money, and Lustig and Garroni put up some money. Caroline Munro was in town for one of those conventions for signing autographs (so was Savini). So I went and gave her a script one night, and the next day we started shooting. We shot it in 26 days, finished, and took it to Cannes. The film was almost still wet. We sold it in three days. After the poster controversy, rumors floated around the industry that Spinell was booted out of the union for being in a non union film. "No sir, not true. I fooled them. Because we put an X rating on it, and there is no (union) jurisdiction over X rated movies." Savini has openly spoken about his **MANIAC** experience being unfavorable. Joe said they got along fine during the shooting, "but afterwards, he started knockin' it, knockin' it." When told that Savini had called the forces behind **MANIAC** sleazy, Spinell retorted, "That's what he is, a sleazeball! It takes one to call

one! Let me give you the shot on him. I am the first person in the industry to put a name up for special effects on any poster, and I kept my promise to him. So he's got some fuckin' nerve, when I've worked with people like Dick Smith, people who are geniuses! So he's full of shit. He's too big for his Viet Nam boots. He thinks he's a tough guy. He got his nose fixed while making **MANIAC**, ask him, and tell him I'll bust it for him the next time I see 'im. He made his own movie, so what! Nobody cared. Nobody saw it. He thinks he's a good actor. He stinks. He sucks big dick! He's an ego maniac... One funny thing that happened on **MANIAC** was in the graveyard scene. I was running around and it was so cold, so I started coughing and had an asthma attack. I could hardly breathe. I thought I was gonna die. I had the woman who was the assistant director play the part of my mother coming out of the grave. I reach in to pull her up, and I was so sick and coughing that I threw up on her. Is that funny, or gross? But, she had maggots on her face anyway. I was so sorry, but because of my asthma, I couldn't help it."

In '80, he was also in the children's kung fu film **LITTLE DRAGONS**, directed by Curtis Hansen. It was executive -produced by Tony Bill (who was discovered by Sinatra by the way) who also co-starred. "I played a hillbilly named Yancy, and on my off time I'd go riding. I love horses. I've ridden horses all around the world. I can't ride English, or nothing like that, but I can hang on, and hopefully I won't hit anything." After playing

Stallone's police Lt. boss in **NIGHTHAWKS** ('81), Spinell began production on **THE LAST HORROR FILM**. He plays Vinnie, a cab driver who wants to be a horror movie director and is obsessed with horror queen **Lana Bates** (Caroline Munro again). David Winters directed, co-produced, co-wrote, and co-starred, but it's clearly a Spinell movie. Joe's mom even plays his mother in scenes filmed in her house. Vinnie suffers many delusions of grandeur, even accepting an Oscar in a dream sequence. "That was my idea, and the thing where I play the director is mine, as well as the stuff with my mother. Winters came up with that scene with my mother asking me, 'Vinnie, you got a joint?' My mama never smoked a day in her life. So I thought that was cute." Location work, done at the Cannes film festival, captured stars (like Karen Black) on film who later found themselves in a Spinell horror movie. In Europe, **THE LAST HORROR FILM** won major awards in Paris and Spain at the 13th annual Sitges film festival, where Spinell won best actor, and his mother won best actress. "We were the only mother and son team in a movie to ever win an award in Europe, maybe in the world." In America the film wasn't released until '84. "While my mother and I were looping **LAST HORROR FILM**, Henry Winkler, who I've known for years, called me to do this part in **NIGHTSHIFT**." Joe played Manetti, a mob style manager of an exotic porno club, who employs Michael Keaton and Shelly Long near the film's end. Joe said his experiences with director Ron Howard were



Spinell and Deniro in **TAXI DRIVER** - "You gonna break my chops?"

pleasant. "Yes, I like the kid, he's a nice kid. I watched him grow up as Goopey, or Moopey on that show."

Around this time, Spinell was in so many films, many of them were released several years after they were finished, or barely released at all, like **NATIONAL LAMPOON'S MOVIE MADNESS**. He started playing gangsters in low budget action films like **ONE DOWN, TWO TO GO** ('82), an all-star boxing/crime story with Jim Brown, Jim Kelly, Richard Roundtree, and producer/director/star Fred Williamson. (Williamson, the star of Larry Cohen's **BLACK CAESAR**, never cared if Hollywood didn't want him or if black cast films weren't supposed to be popular after the mid-seventies. He's directed himself in at least a dozen (!) movies, often made in Italy, and is usually also his own producer, and often his own screenwriter. We hope to do a career story on Fred in the future.)- ED. Spinell got a kick playing decadent, crazy gangster bosses in Williamson movies, and enjoyed his directing style. "You don't even know the guy's directing you. Ya know, he lives in Italy and speaks fluent Italian, he looks after three of his kids. I really admire him. He sets up three cameras and shoots as fast as he can. He makes the best out of the money and usually makes money for the investors. Working with him is a lot of fun." Joe was in **VIGILANTE** with Williamson and his close friend Robert Forster. William Lustig directed. In **WALKING THE EDGE**, Spinell is an earring-wearing New York gangster named Brusstar. A cabbie (Robert Forster) helps protect Nancy Kwan, a witness to one of Brusstar's massacres. When the gangster finds out, he's infuriated: "I want you to find that lady and cut her up into tiny pieces, then we're gonna find that cabbie and see if he likes Chinese food and feed him those little pieces!" In one scene Brusstar cuts off a man's ear then power drills holes through him to get information. The **Maltin TV Movie** guide gives it a **BOMB**. "Robert Forster's my very dear friend for many, many years. I used to admire his work on Broadway when I was just an extra. He worked with all the greats. He was in **REFLECTIONS IN A GOLDEN EYE**. Forster turned producer/director/star for **HOLLYWOOD HARRY**, about "white slavery" and a missing porn star. Spinell played Max, and Forster's daughter Katherine co-starred. There were more Fred Williamson movies with Spinell. **THE BIG SCORE** (as Mafia boss Mayfield) featured Bruce Glover, Ed Lauter, the late D'Urville Martin (Dolemite, Boss Nigger...), Nancy Wilson, and John Saxon. Joe talked about Saxon. "He's a nice guy, and a hard-working actor, but very clean. He's straight as an arrow, doesn't drink, doesn't smoke, doesn't do anything... which is what I'm all about, booze, beer, and broads."

BLOOD TIES, an Italian mini-series (shown on Showtime) starred Brad Davis, trying to get his abducted father back from the mob. Spinell does the abducting. And Michael Gazzo (**THE GODFATHER II**) played another hood. **THE MESSENGER**, another Fred Williamson masterpiece, is an excellent homage to black exploitation movies. Joe

played Mr. Rico, first seen commanding two whores to strip for him. In **THE PICK UP ARTIST**, Joe is an assistant to Harvey Keitel, who plays a loanshark, putting the heat on Dennis Hopper, who plays Molly Ringwald's father. Joe called Molly, "Ringworm." They were all directed by the obsessive James Toback. In **DEADLY ILLUSION**, produced and co-directed by Larry Cohen, Spinell is a savage gun nut who blows away a couple of people at the film's opening before being blasted by star Billy Dee Williams. Vanity also starred. Best of all was **K.O. KIPPERS**, a 30 minute black-and-white short shown on Cinemax. It was written by and starred performance artists The Kipper Kids (Brian Routh and Martin Von Haselberg, who is married to Bette Midler). The Kids (with huge, convincing prosthetic chins) hire boxing promoter Tony (Joe) to manage them. He puts them through a series of tedious exercises and puts their money to use on copious amounts of booze, whores, steaks, and cigars, the Spinell trademarks. He was cut from Demme's **MARRIED TO THE MOB**, but can be seen during the long outtake end credits.

David Winters (**THE LAST HORROR FILM**) is now the president of A.I.P. (that's Action, not American), the producer of two new Spinell movies. He plays an Ollie North type in **OPERATION WAR ZONE** and is in **RAPID FIRE**. He played "Uncle Rosco" in **THE UNDERTAKER** (Double Helix Films). He also was still busy on TV. "I did a series called **DREAMSTREET**, just completed four episodes of **NIGHT HEAT**, and one of **DIAMONDS**, playing Charlie Chan," (!) He was also on **THE EQUALIZER**. Some actors have severe problems in real life because of characters they play. Spinell said he had his teeth knocked out once when some guy jumped him, thinking he was a gangster. "Robert Mitchum told me that would happen, and that's what happened." When asked who his chief acting influence was, he quickly responded, "Anthony Quinn, because he had a wide variety of roles, and that's what I like to do, have different parts." Producers, actors, and directors got him jobs time and again. "People call you because of your work, which

is gratifying, cause I don't have an agent." He would take most parts handed to him, but avoided some. "Troma wanted me to do a movie every other month. I always tell 'em, no, no. Those guys are the worst, that Charlie Kaufman and that other guy, the Kaufman creeps." Letters and calls were always coming in about possible roles. Last June he got a letter from the people representing mass murderer John Wayne Gacy. "They want me to play him, 'cause Gacy wants me, the 'Maniac', to play him." Your humble interviewer was slated to direct Mr. Spinell in **LONE STAR MANIAC**! He proved to be a great guy and an honest business associate. A deal could be made with a handshake, and he'd stand by it! Joe had an incredible knowledge of horror movies. His taste was wild. He enjoyed everything from James Cagney to Herschell Gordon Lewis movies.

It was during this interview that Joe established that he was interested in the Texas-based **LONE STAR MANIAC** project. He enthusiastically suggested ideas to get the cameras rolling. "My movies are low budgeted and easy to make because it's mostly me killing people. The one I wrote is called **The Experience**. It's about me and my wife going around and abducting girls and taking 'em home to make them love slaves before we kill them. I have another one I'm writing called **Preacher**, based on that guy from Philadelphia (Gary Hiednik) who takes his followers down to the basement and makes 'em eat other people... yeah, why don't we do that. You fly me down there, I'll bring the script, or I'll make one up, and we'll shoot it and turn it right to video. You'll make your money back easy." He looked forward to coming to the Republic Of Texas. He couldn't wait to ride horses there, shoot pistols, and go bass fishing after the principal photography wrapped. It was a shame that he never made it. Joe's versatile talents were recognized on all levels, and he will be severely missed. Joe Spinell was an original with a zest for life, who inspired many. He went through life with one philosophy, "Be humble, love your wife, be patient, mean what you say, say what you mean, and hang in there. There's nothing to it, but to do it..."



JOE SPINELL Filmography (with video release companies or networks).

Joe said he was an extra in Hitchcock's NORTH BY NORTHWEST ('59), and who knows how many other uncredited roles he played.

- | | |
|-------------------------------------|---|
| 72 THE GODFATHER (Par) | POWER (NBC TV) |
| 73 THE SEVEN-UPS (Fox) | MANIAC (Media) |
| MR. INSIDE/MR. OUTSIDE (NBC TV) | 81 THE LAST HORROR FILM (Media)-his 3rd with |
| COPS AND ROBBERS | Caroline Munro |
| 74 THE GODFATHER, PART II (Par) | NIGHTHAWKS (MCA)-his 5th with or by |
| 75 FAREWELL, MY LOVELY (Embassy) | Stallone |
| 92 IN THE SHADE (Key) | NATIONAL LAMPOON GOES TO THE MOVIES |
| STRIKE FORCE (Vidmark) | EUREKA (MGM) |
| RANCHO DELUXE | 82 WALKING THE EDGE (Lighting) |
| 76 NEXT STOP GREENWICH VILLAGE | MONSIGNOR (CBS/Fox) |
| STAY HUNGRY (CBS/Fox) | ONE DOWN, TWO TO GO (Media) |
| TAXI DRIVER (Col) | NIGHTSHIFT (Warner) |
| ROCKY (CBS/Fox) | A QUESTION OF HONOR (CBS TV) |
| THE RANSOM OF RED CHIEF (short) | 83 VIGILANTE (Vestron) |
| 77 THE GODFATHER SAGA (Par) | THE BIG SCORE (Vestron) |
| SORCERER | THE LAST FIGHT (Thorn EMI) |
| ONE MAN JURY (VCI) | LOSIN' IT (Embassy) |
| 78 PARADISE ALLEY (MCA) | TRACKDOWN - FINDING THE GOODBAR KILLER |
| TILT (Continental) | (CBS TV) |
| NUNZIO | 84 (The Last Horror Film finally released in America) |
| BIG WEDNESDAY (Warner) | 85 HOLLYWOOD HARRY (Media) |
| 79 WINTER KILLS (Embassy) | OUT OF THE DARKNESS (CBS TV) |
| THE LAST EMBRACE (Key) | 86 THE WHOOPPEE BOYS (Par) |
| ROCKY II (CBS/Fox) | BLOOD TIES (TWE) |
| STARCRASH (Charter) | CHILDREN OF TIMES SQUARE (ABC TV) |
| VAMPIRE (ABC TV) | 87 THE PICK-UP ARTIST (CBS/Fox) |
| 80 BRUBAKER (Fox) | DEADLY ILLUSION (RCA) |
| CRUISIN' (MGM) | THE MESSENGER (Orion)-his 5th with or by Fred |
| MELVIN AND HOWARD (MCA) | Williamson |
| FORBIDDEN ZONE (Media) | 88 MARRIED TO THE MOB (Orion)-his 3rd by Demme |
| THE NINTH CONFIGURATION (New World) | K.O. KIPPERS (Cinemax special) |
| THE FIRST DEADLY SIN (Warner) | 89 THE UNDERTAKER |
| THE LITTLE DRAGONS (ACTIVE) | OPERATION WAR ZONE |
| NIGHTSIDE (ABC TV) | RAPID FIRE |

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PSYCHOTRONIC - 32

SPIDER ISLAND ('59) and *HOMESICK FOR ST. PAULI* ('63), with Jayne Mansfield. These movies are very hard to see in America, but at least two of Wolf's productions are on tape.

THE HEAD (*Die Nackte Und Der Satan*) (Sinister '59) P Wolf C. Hartwig, D/S Victor Trivas

This is the movie that obviously inspired the American *BRAIN THAT WOULDN'T DIE* (also '59 but released later), a long time personal fave. Dr. Abel (French star Michel Simon) can keep a dog's head alive using his Serum Z. A mysterious Dr. Ood (Horst Frank) arrives at the (very modern) clinic, picks up a turtle, notices the crippled, hunchback nurse, and quickly takes over. When the Prof. is dying from a weak heart, Ood saves his head, keeps it hooked up to tubes on a table, and makes him help in experiments to give the nurse a new body! Like in the American movie, the crazed scientist wants a real sexy body, so naturally goes to The Tam Tam Sex Club to check some out. Seconds after the successful operation, Ood offers the surprised stripper/nurse a cigarette, and starts kissing her. The only reason that the respected Michel Simon agreed to play a head in a German exploitation movie was that his body and face had been temporarily, partially paralyzed after using some bad make-up. Unable to find work, he did this undemanding role for the money, hoping it wouldn't cross the

border. This movie also stars Barbara Valentin, sort of a German Diana Dors, whom some will remember from Fassbinder films.

TOWER OF THE SCREAMING VIRGINS (*Der Turm Der Verbotenen Liebe*) (Video Dimensions '68) P Wolf C. Hartwig, D Francois Legrand S Kurt Nachmann

TOWER, a goofy historical action/sex movie, is a German, French, Italian production. The masked, red haired "witch of the tower" has blindfolded men brought to her by a hunchback for sex with her and her two companions, then has them killed. Plot twists worthy of Alexander Dumas (whose story it's based on) reveals that she is really the Queen, a one time lover of the always smiling "rascal" swordsman hero, and unknowingly has had sex with their son. It's not a horror movie, but a pretty lavish looking color adventure with some wild costumes, nudity, and very out of place jazz and bongo music! The tape is letterboxed. Terry Torday and Uschi Glas star.

RATBOY (Warner '87) D/star Sondra Locke, P Fritz Manes, S Rob Thompson

Locke, an Oscar nominee back in '68, hasn't been in a theatrical feature without her man Clint Eastwood for over decade. Understandably, she got bored and decided to



star in and direct her own project, backed by Eastwood's Malpaso Productions. The result is *RATBOY*, an attempt at crossing a cynical 1930's style screwball comedy with something like *The ELEPHANT MAN* or *MASK*. Set in contemporary Hollywood, it's a concept that might tax the talents of an experienced director. Locke plays an ambitious, harebrained loser/schemer who tracks down and exploits a reclusive, pathetic, even suicidal "ratboy" (S.L. Baird, a female, in convincing makeup designed by Rick Baker).



TOWER OF THE SCREAMING VIRGINS

Despite a few laughs and high production values, the story is too inconsistent to keep it interesting. Robert Townsend has the kind of cliché role he ridiculed in his directorial debut, **HOLLYWOOD SHUFFLE**, an irresponsible, jive-talking hustler. The cast includes some other capable character actors, like Gerrit Graham, Christopher Hewitt (TV's Mr. Belvedere), comedian Louis Anderson, and Sidney Lassick, all coping with acting opposite an awkward fantasy character. File this one on the "hard to believe it got past the script stage" list. Sondra has tried directing again. Watch for **IMPULSE** (not to be confused with two different older movies with the same title) at a video store near you any day now. Meanwhile, good luck to Pee Wee Marquette with his lawsuit against Clint Eastwood for having an actor play him without permission in **BIRD**.



SLUGS (New World '88) P/D Juan Piquer Simon, P Jose A Escrivá, Francesca de Laurentis, S Ron Gantman

Spanish director Simon is best known for the gory, absurd **PIECES** ('81) with Christopher George. This new effort doesn't have any American stars, but it's supposed to take place here. Some parts were filmed in Lyons N.Y., but most scenes were done in Madrid. The accents are real weird. Some actors speak Twilight Zone English, others are dubbed. They all seem obsessed with drinking, or talking about drinking. The plot about toxic waste causing killer slugs, and some of the scenes are copied from Jeff Lieberman's **SQUIRM** ('76). The sarcastic hero is a health inspector in a small US town, with a school teacher wife. Big black slugs breed in the sewer and come out of sinks and toilets. Most deaths are offscreen, but the bloody standout scene here is when a naked teen couple in bed are surprised by slugs, and the girl, trying to escape is covered with them. Music by The Royal Philharmonic Orchestra.

DEMON HUNTER (Camp '65) D/S Massey Cramer, P Bob Hadley, S Bob Corley

When's the last time you saw a horror comedy from Georgia about a Troglydite? Here's your chance. George Ellis plays Bestoink Dooley, an overaged balding copyboy who resembles a burlesque comic, with a dumb haircut and spats on his shoes. He tries to get promoted by writing a scoop about The Legend Of Blood Mountain (the original title). In a scene that seems to last for hours, Bestoink eats cookies in bed, then has a long silent dream with two elegant women catering to him. The monster is a man with a monster face and big teeth, very white skin, patches of hair, two tails, and a big awkward ass. He's supposed to be funny I guess. I've seen a lot of stupid creatures in movies but almost fell off my chair when this one appeared! The women have beehive hairdos (courtesy of The Decatur University Of Cosmetology), there's a lakeside bikini beach party, where a teen who was warned about the creature says "Bad scene if this cat's for real!", and some great local accents. It all ends with a long comic chase scene. A newly rediscovered classic of it's kind, it's a must for fans of movies like **THE CREEPING TERROR**.

THE WASP WOMAN 80's STYLE

Back in 1959, Roger Corman's **THE WASP WOMAN** starred Susan Cabot, who in real life was killed by her son in '86. The screenplay was by actor Leo Gordon, who in real life spent several years serving time at San Quenton. It's difficult to see that low budget drive in hit these days, but two recent features steal enough ideas from **WASP WOMAN** to serve as temporary substitutes.

REJUVINATOR (Sony '88) D/S Brian Thomas Jones, S Simon Nuchtern

This one was made in New York, but you can't tell. I thought it was British for a while because of it's serious tone and some accents. It's called **REJUVINATRIX** in Europe. A rich, aging, once popular actress in a blonde wig doesn't want to "rot away in this ugly carcass". A doctor, whose experiments she funds, uses serum from human brains to make her young, and she (Vivian Lanko) pretends she's her own made up actress niece. Her one time love Wilhelm is the jealous butler. The problem is, sex makes her mutate. Ed French created several versions of her monster look. At first she loses hair, has a monster voice, and has balloon like skin (like in the old Mexican movie **BRANIAC**). Later on her face gets worse, her head gets bigger, she grows big claws, her brain is exposed and she decapitates people and eats their throbbing brains! It's

good to see a movie like this that's pretty well done and not a spoof, although it gets pretty silly when coke sniffing clubgoers in the ladies room don't think the monster/woman is anything special. Also with an all girl heavy metal group, The Poison Dolls, who do a long song, a dancer in a see through body stocking, and another rat puppet (they're very common in recent movies). Screenwriter Nuchtern directed **NEW YORK NIGHTS**, which featured Willem Dafoe in a small role.

EVIL SPAWN (Camp '87) D/S Kenneth J. Hall, P Anthony Brewster

Here's the shoddier west coast version of almost the same story, but with laughable special effects, lots of nudity and a script obsessed with making cheap movies. Bobbie Bresse (**MAUSELEUM**) is the faded blonde star who injects a youth serum that backfires and turns her into an insect monster. John Carradine appears for a few minutes as the feeble Dr. Zeiman who tells crazy, evil Donna Wildsmith (with really stiff hair) to "carry on with my plan". Bresse has an eye catching nude shower scene, then looks pretty funny when her teeth grow and her eyes turn red, and later when she has a rubber face. She dreams that she wins an Oscar (see Joe Spinnell interview). A poster for Fred Olen Ray's **THE TOMB** is on a wall. (Ray, uncredited, did re-writes and shot additional footage. Hall, the credited director recently made **GHOSTWRITER** with the Landers sisters.) Forry Ackerman, who helped make Bobbie Bresse a "cult figure" is seen cleaning a pool. Choice bad dialogue is repeated over and over in the deranged actress' mind. Despite everything, **EVIL SPAWN** is non stop fun in a sort of desperate way. The best part for me was when a stunning Pamela Gilbert, as the monster women's secretary goes for a nude swim. It's that kind of movie.

NAKED ZOO (NPY '69) P/D/story William Greffe, D Barry Mahon, S Roy Preston

Miami based William Greffe was the president of Ivan Tors studios (**FLIPPER**, **BIG BEN**...). He also directed about a dozen cheap, crazed movies like **THE DEATH CURSE OF TARTU** and **THE HOOKED GENERATION** (both '67) before doing second unit work for James Bond movies. In the 80s, he still produces features, like **CEASE FIRE** with Don Johnson. This mean spirited, embarrassing rarity stars Steven Oliver (**MOTOR PSYCHO**) as Terry, a crazy, sadistic playboy writer gigolo with sideburns. Rita Hayworth, who later died after suffering from Alzheimer's plays the wealthy Mrs. Golden. Terry gives her LSD then scares her to death, disguised as her wheelchair bound husband

(who he had killed earlier). If you want to see a good movie with Rita Hayworth taking drugs, look for ROAD TO SALINA - really). Fay Spain (GOD'S LITTLE ACRE) has the most demeaning part, as an middle aged woman in a wig trying to be hip while being humiliated and drugged at a pot party where CANNED HEAT plays (!) They do "One Kind Favor", a good cut from their 2nd album (the back cover is shown during the credits). The late Bob "The Bear" Hite sings and the late "Blind Owl" Wilson plays a guitar solo. The ironic lyrics go "Did you ever hear that coffin sound?". In one incredible scene, Terry has one puff of grass, screams in pain, immitates a hellfire preacher, and convinces everybody at a friend's party to start a fire on the floor and throw the furniture on it! "Special guest star" Joe E. Ross, the ex burlesque comic and Car 54 star, has a short scene talking on a phone. Steve Alaimo, the worst artist ever on Chess records, is heard singing horrible ballads. To spice up the movie, nudie specialist Barry Mahon was hired to shoot sex scenes. (A girl with a vibrator is edited in during the party sequence.) Also known as The Halucinators or The Grove, NAKED ZOO has a lesbian character, a "spade chick" girlfriend "We can miscegenate!", and to top everything off, one of the dumb cops at the end is COLOR ME BLOOD RED star William Kerwin!

HACK MOVIES

HACK O'LANTERN (Legacy '88) D/editor Jag Mundra, P Raj Mehrotra, S Carla Robinson

Here's another horror tape by the guy who made OPEN HOUSE (see PV #1). It's about two brothers and a sister and their satanist grandfather who delivers pumpkins every Halloween. The good son is a rookie cop. The bad one lives in the basement, lifts weights and follows the grandfather (who had killed their father). The daughter has a nude bath scene, and if you liked her, three different hot blondes have nude scenes, and I think one of them is porn star Jeannie Fine. She gets a pitchfork through her head. During a dream sequence (just waiting to be aired on MTV) a heavy metal band with a female singer plays a whole song while a black girl with six arms, a dot on her forehead, and death ray eyes dances around. (It's not as good as it sounds). At a party, a guy does a stand up comedy act about centerfolds. The Mercenaries and D.C. La Croix play. Mayra Grant (from STAR SLAMMER) gets stabbed. The grandfather is very strange, partially thanks to a deep dubbed in voice that sounds like Harvey Fierstein. Like many recent west coast horror videos,

HACK O- seems like a series of auditions for the filmmakers friends and neighbors, who are all musicians, actors, or models.

DR. HACKENSTEIN (Forum '87) D/S Richard Clark, P Renza Mizbani, Megan Barnett

During the 1920's (?) a pleasant seeming young mad doctor (David Muir) keeps his wife's head alive at his remote home. Two bitchy sisters who drink, a voyeuristic kid brother, and a nice female cousin crash a model T nearby and end up spending the night. The doc cuts off various body parts from the girls for his wife, after they try to seduce him. Phyllis Diller, who hasn't been in a feature since THE PINK MOTEL with Slim



Pickens ('82), has one comic scene as the mother, reporting the missing kids to the police. Hollywood odd couple Logan Ramsey and his late wife Anne are graverobbers. It's well known that Anne Ramsey died after receiving an Oscar nomination for THROW MOMMA FROM THE TRAIN. She had tongue cancer so bad that you can't understand her at all in this misfire horror comedy. Nobody seems to mention that her career only took off after part of her tongue was removed. I think her last minute fame is in the tradition of Rondo Hatton. The high point of comedy here is a deaf maid who uses signs to communicate.

STIGMA (Vista '72) D/S David E. Durston, P Charles B. Moss Jr.

Phillip Michael Thomas, famous as Tubbs on the recently cancelled MIAMI VICE, claims to have made "11 major movies" before hitting TV stardom. Most of them remain mysteries, but this well-made oddity was

apparently his first. Director Durston is known to exploitation fans for I DRINK YOUR BLOOD ('71), a strong, upsetting rabid-hippie movie. This equally queasy pre AIDS follow-up stars Thomas (with mustache) as a doctor who goes to a fishing village on a remote island where he encounters racism, murder and, eventually, a VD epidemic. A grim real 16mm film within the movie features New York CBS FM disc jockey "Cousin Brucie" Morrow showing slides of advanced syphilis victims with collapsed noses and horrible chancre sores- to dramatize the dangers of untreated VD. Thomas is actually quite good in a difficult role and the script poses some challenging moral questions about sex, the law and covering up the truth, but STIGMA is exploitation in the tradition of SEX MADNESS. When Jerry Gross released it in the 70s, nobody paid much attention. Those who discover it now on tape because of its star will probably be less than thrilled with its emphasis on a subject most people like to avoid.

KING DONG (Selectatape '84) a.k.a. LOST ON ADVENTURE ISLAND (MVC) Ex.P/D/S/act Yancy Hendrieth, P Ben Yoman

Here's another one you won't believe, and shouldn't bother watching. It's a fantasy adventure King Kong rip-off/ porno movie, made in Honolulu, which has some pretty good stop motion animation, OK special effects and amusing matte paintings, but strictly amateur sex scenes. Crystal Holland, who had a very short lived porno career in titles like SURRENDER IN PARADISE after this, argues with her mom and drives off to join some people on a sail boat, which crashes. She and some actor using a fake name survive on an island where they see a long necked animated dinosaur, a normal sized gorilla played by the director (with impossibly long arms) and a brown, animated, almost letter perfect copy of King Kong! The island also has female warriors on horseback, a T Rex, black cannibals, and a big floppy baloon Kong hand to pick people up. This would have made an amusing short, but most of the time is filled with crude, badly lit, unappealing, hard core fuck scenes, the kind where the women's faces are usually hidden. The only native who gets any is (surprise) the only white one. The hero does it doggy style with three handcuffed women at swordpoint. Crystal has a lesbian scene with the island's queen. A real family project, Dee Hendrieth, another producer, did the costumes and plays two roles. At the end, Crystal wakes up in a hospital where a terrible actor plays "Dr. Cronenberg", and you hope it really was just a dream.

BROTHER THEODORE

Brother Theodore (Gottlieb) is known to many from his outrageous manic appearances on David Letterman (or years ago on Merv Griffin). His one man show "The Degrading Aftereffects Of Living" has been playing in New York for over a dozen years. He played all the roles (and eats psychedelic mushrooms) in a bizarre black and white fifties short called MIDNIGHT CAFE, did voices for Tolkien cartoon features, narrated some horror movie trailers for producer Sam Sherman, was just in Joe Dante's THE BURBS, and had some roles in other, mostly obscure features. Here are two of them.

GUMS (AVA '76) P/D/S Robert J. Kaplan, P Isaac Roberts, S Paul and Sam Cohen

This is a senseless, tasteless, crude porno parody of JAWS with terrible dubbing, but Theodore as "Captain Carl Clitoris", the Quint character gets to dress like a Nazi and rant uncontrollably- "Yuckata yackata Yuck, Cool It You castrates! Unspeakable filth!..". He also talks to his pet vulture who has a giant spurting cock, and masturbates a stick of dynamite. R. Bolla, a porn actor also in Italian cannibal movies, has the Richard Dreyfuss role. Instead of a shark there's a killer cocksucker mermaid, played by 70s porn star Terri Hall. They even managed to make her look bad. Unappealing hardcore scenes last only a few seconds. Two men have sex with an inflatable doll and two dogs are shown fucking. Hall swims around in a swimming pool/set, and in the only long sex scene gets it on with an "Indian" woman on the beach, after some abstract nude dancing. Just when you think it couldn't get any dumber, puppet characters show up who have sex and sing (!). Filmed in Florida and New York.

NOCTURNA (Media '78) D/S Harry Tampa (Hurwitz), P Vernon Becker

Theodore doesn't get to do much in this disco horror comedy, but does declare "As long as there is death there's hope!". He Plays "Theodore", a desk clerk/werewolf (he never transforms) at the Transylvania Hotel. Director Hurvitz made one critically acclaimed feature, THE PROJECTIONIST ('71) with Rodney Dangerfield in his first role. He also made FAIRYTALES ('78), a Charles Band production with Lianna Quigly and former belly dancer Nai Bonet. Bonet is the Executive producer/star of NOCTURNA. In dancing movie roles since '64, her first major role was in DEVIL'S ANGELS (see Davie Allan interview). Nai is "the granddaughter of Dracula" (John Carradine), who's upset because she's in love with a blonde hunk with

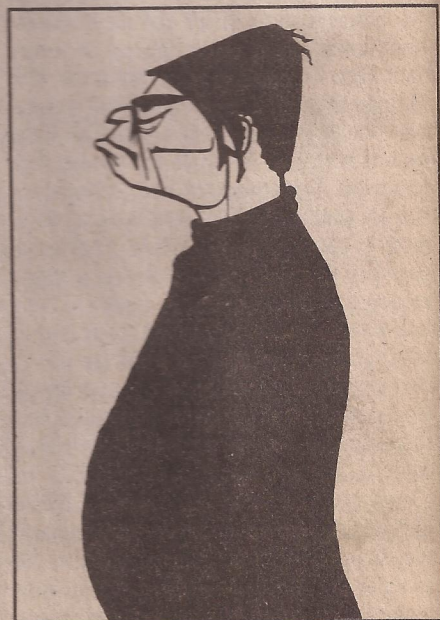


Nai Bonet as NOCTURNA

a British accent. Carradine seems to be having a good time with the role, but his hands, badly disfigured from arthritis are distracting. (In other later movies, his hands were usually offscreen). It's worth it seeing him at a disco with Yvonne DeCarlo and joining her in a double coffin. They follow Nai to Manhattan where a group of vampires have secret meetings, then all turn into cartoon bats (a fun special effect).

A pimp/drug dealer vampire with vampire hookers, is played by Sy Richardson, later a regular in Alex Cox movies (REPO MAN...). Hitmakers Gloria Gaynor and Vicki Sue Robinson are heard on the soundtrack, and The Moment Of Truth, a disco group with wide flair pants, do two whole songs. The always smiling Bonet has lots of brightly lit closeups, a hard to place accent, and dances a lot. She wears a see through red gown, strips, then takes a long standing bath and oils herself while a hidden Theodore watches. NOCTURNA is like a much sexier version of George Hamilton's hit LOVE AT FIRST BITE, although it was made first. Next, Bonet starred herself in HOODLUMS, directed by Mac Ahlberg, the guy who photographed NOCTURNA. It was a gangster movie with Michael Gazzo (The GODFATHER) and Vicki Sue Robinson. In

'81 William Callahan, a dancer/actor turned embezzler who financed Nai's two starring movies, was shot in the head gangland style. These days Nai works for Alexander Beck, a New York company that handles some incredible low budget films that nobody else wants (see DEADBEAT AT DAWN review).



FUGITIVE GIRLS (Mondo Productions '74) P/D A.C. Stephens, S Ed Wood Jr.

From the time he wrote *ORGY OF THE DEAD* (see PV #1) until his death in '78, cult figure Ed Wood (a forgotten man at the time) worked (often uncredited) on nudie films made by Stephen C. Apostoloff (A.C. Stephens). He wrote this one and appears as "Pop", running a remote gas station. This film was rated X and has soft core sex scenes (which would earn it an R today). An R rated, softer version was called *FIVE LOOSE WOMEN*. After a sex scene with badly dubbed in "Oooh Aah Ooh Aah...", the guy, with long thick sideburns decides to hold up a liquor store, shoots the owner, and leaves Dee, the cliché woman's prison movie victim/star (Jabie Abercrombe) to take the rap. Her cellmates at the minimum security work farm are nudie (and pom) star Rene Bond as a bank embezzler with a thick Southern accent- "There's only two things worthwhile for a girl-men and money!", Cap, a manic short haired dyke who killed her husband- "His mistake was, he turned me on to women and I dug it!", and a black woman who trades insults with the Southern "Dirty white trash!". Cap says "I'm getting sick and tired of this rainbow trip!". After Cap forces Dee into a long lesbian scene, they all escape and stay with camping, organic hippies until Cap says "They all smell like freaks!". A hippy goes "Good Christ, A lesbian!", and a chain fight starts. In a scene Ed borrowed from his script for *THE VIOLENT YEARS* ('56), the women steal a guys car and rape him- "Leave me alone!". They also ambush some bikers, fight them using martial arts, then take over the home of a paralyzed Nam vet. *FUGITIVE GIRLS*, is too dark most of the time, but has a funny recurring Hammond organ theme, and enough Wood touches to make it a must for his fans who can't get enough.

NEWS FLASH!!- New York based Rudolph Grey has announced that the new L.A. publisher Feral House will be releasing his book, tentatively titled *ED. WOOD JR.- NIGHTMARE OF ECSTASY*, in the fall of '89. This will be the long awaited last word on the creator of *GLEN OR GLENDA*, *PLAN NINE* and other unique, timeless classics. Grey has spent years interviewing the right people and collecting rare facts and photos. (See *FILMFAX* #6 and #9 for pre-pub excerpts).

80s TEEN CAR CRASH HORROR WITH SONS OF MARTIN SHEEN

MAXIMUM OVERDRIVE (Lorimar '86) D/S Stephen King, P Martha Schumacker

• Stephen King's first effort as a movie

director is the slow-moving and slow-witted tale of what happens when a comet causes machines to attack people in Wilmington, North Carolina. King also wrote the script, based on his own short story, "Trucks" (in the *Night Shift* collection). Both the script and his direction show why he should stick to writing bestselling books. After a disastrous theatrical release, King said, "I may have made the modern version of *Plan 9 from Outer Space*." Actually, Ed Wood's famous "bad" movie is funny, fascinating and unique. *Overdrive* is none of these things. Emilio Estevez plays a lifeless version of his rebellious *REPOMAN* role, a young cook at the Dixie Boy truck stop, which is run by his cruel boss (Pat Hingle). Laura Harrington is good as a pretty, independent-minded hitchhiker who keeps changing from skirts to pants while driverless semis circle the Dixie Boy and terrorize the stupid characters trapped inside. It takes them forever to find the weapons (in the basement!) to make their escape.

Originally given an X rating by the MPAA, *Overdrive* was heavily edited before its theatrical release, removing most of the gore scenes that might have given this movie a reason to exist. The remaining scenes of slapstick violence simply don't work. Deaths by steam roller and soft drink cans are supposed to be funny and aren't. Another supposed hoot finds a character staring into the end of a malfunctioning gas hose and getting an unleaded flood in his face. King's rich-New England view of (mostly) dumb working-class Southerners is a bit offensive. So is presenting the only black kid in the cast as a looter. This is one of the movies, along with *KING KONG LIVES!*, and *The MILLION DOLLAR MYSTERY* that put Dino DeLaurentis' American based DEG company out of business. Fans of AC/DC should know that only parts of the band's songs can be heard during the movie. I'm one of those fans, so I bought the soundtrack album (*Who Made Who*), virtually a greatest hits collection of the Australian band. Australia- now that's where they know how to make road movies.

THE WRAITH (Lightning '86) D/S Mike Marvin, P John Kemeny

Here's a dumb teen/science-fiction/action movie, featuring actor/ relatives. Nick Cassavettes (son of Gena Rowlands and John) plays Packard, a sadistic psycho in a cartoonish punk/geek gang of Arizona car thieves, with names like Skank, Gutterboy and Craterhead. A pre *WALL STREET* Charlie Sheen is the mysterious hero, who gets to wear a black spacesuit and drive a black Dodge Turbo Interceptor that can disappear. Ron Howard's brother Clint has an *Eraserhead*

haircut and explains the movie's title (it means a vengeful ghost). Ryan O'Neal's on parole son gets to say lines like "I'll rip your head off and piss down your throat!", and Randy Quaid plays the local law officer. Quaid, was probably cast because he's 6'5" and is one of the only actors who could seem threatening to Cassavettes (who is 6'6"). You know right away that this is strictly a teen-appeal project, because the characters call each other "dude" or "bro," and keep saying "no problem" and "far out." Every once in a while you also get to hear part of a rock song. Some recent hits by Billy Idol, Ozzy Osbourne, Robert Palmer and others are really wasted. If we could hear the songs whole and as they were intended, instead of in the background, they might actually make the endless scenes of car races, car crashes and explosions in the desert seem more exciting.

THE PIZZA CONECTION- Short Subjects

BETAVILLE (Atomique '87) D/S Alyce Wittenstein

The idea of A 20 minute tribute/spoof based on Goddard's *ALPHAVILLE* filmed in NYC and Stamford Conn. didn't sound very promising to me, but this is very well made and fun to watch. Most of the detective narrator dialog is clever, the cinematography is excellent, and I liked the (sort of) industrial music and the song by the Singing Squirrels. Holly Adams as "the girl" wears some nice underwear and joins the Eddie Constantine stand in at Stromboli's pizza, which should start stocking anchovies.

\$15 will get you a VHS copy from Atomique Film Int., 141 Broadway, NY, NY, 10013.

ONLY A BUCK (Frame By Frame '86) P/D/S Gerry Cook

This is actually a full length comedy feature, but I only got a short video about the way it's makers are promoting it-mailed inside a Domino's Pizza box. It's a "factory direct movie" made by a TV commercial and documentary film maker from Spokane, Washington. He and cast members have been driving their brickmobile across the country and drumming up a lot of print and TV publicity in most cities they visit. Great idea! Cook also did the impressive pinball game opening for ABC's Monday Night Football after this feature. You can order *ONLY A BUCK* (or find out more about it) by calling 1 - (800) HECK YES

STAY

SICK



with

GHOULARDI

For years I've listened to people from various American cities talk about the local TV horror movie hosts they used to enjoy. After reading about some of them in magazines (like FANGORIA or FILMFAX) and actually seeing some of them on tape, my suspicions have been confirmed. Most of them are, or were unoriginal, unfunny, lifeless, and lame. Count Floyd on SCTV's Monster Horror Chiller Theatre was a pretty accurate parody.

Way back in 1954, L.A.'s Vampira was the first TV personality to host horror movies. From pictures and articles, she seems to have been sexy, eccentric, and fascinating, but her program only lasted for eight months, and I've never met anyone who saw her show. The most famous and successful early host was Zacherly, who started in Philadelphia (as Roland) and later moved to New York, and even recorded several albums. I always figured he was overrated, but after seeing his video (ZACHERLEY'S HORRIBLE HORRORS), I can see why East coast fans loved him. He was pretty great (still is). A few years ago I was in a TV commercial (for a TOR book by John Ferris) along with Zacherly and his booming laugh, and we were later both guests on the same Halloween call in radio talk show, hosted in Raleigh by Alan Handleman. Zach's friendly and funny in real life too. His voice was used last year in BRAIN DAMAGE.

The first host to star in a movie was Morgus, from New Orleans (THE WACKY WORLD OF DR. MORGUS, '62). Last year they started showing his program in New York. I was amazed and impressed that he's still around, but bored to death by his overlong dumb mad lab skits.

The most famous and successfully marketed TV horror celeb of all time is Elvira, seen coast to coast, and the star of a suprisingly good movie, ELVIRA, MISTRESS OF THE DARK. See the movie, check out the posters, albums and dolls, but avoid most of the terrible video tapes that she hosts.

The best horror host was in CLEVELAND! This is the history of GHOULARDI, played by Ernie Anderson, (with passing references to other Cleveland hosts that predated him or inherited his time slot or character). In 1957, stations all over the country started showing the classic pre-war Universal studios horror movies as part of the "Shock" package. Many local stations created hosts for these late night screenings, and the renewed interest in horror inspired the publication of the long lasting FAMOUS MONSTERS OF FILMLAND magazine in '58. In Cleveland, WJW (channel 8) hired the incredible, hip, hyper drive, rhyming radio D.J., MAD DADDY (Pete Myers) to wear a vampire cape and introduce the movies. The late Pete Myers is a radio legend, probably the greatest and most manic and clever rock D.J. ever, but few people remember his very short lived TV show. On the first

show, the image of MAD DADDY was shown up-side-down for the whole program! Some say he lasted three weeks, other claim that he was fired the first night after viewers called up and complained! Once for a publicity stunt, MAD DADDY jumped out of an airplane over Lake Erie, an event immortalized by the Ohio group, THE CRAMPS, in their song/tribute to him. "Gotta pair of shades and purple shoes, gotta parachute to land on you." By the early 60's, he was a D.J. in New York, but after a while, they wouldn't let him be MAD DADDY anymore. No more rhymes, no more mania. Ernie Anderson later said, "I knew him well. He came on every day after me on the radio. He was a terrific, brilliant cat. He was so brilliant that he killed himself. Lunacy, man." The Cramps- "Jumps so high, never come down, left the record goin' round and round." When Pete Myers died in '68, some suggested it was the stale radio format he was forced into that drove him to it. He probably had to play Mary Hopkin's "Those Were The Days" just one time too many. Watch for The MAD DADDY story in a future PV issue. (ECCO magazine reports that there was another TV host called MAD DADDY at about the same time, in Charlotte, North Carolina, played by Pat Paterson who later directed the gore movie BODY SHOP).

Ernie Anderson was born in Lawrence, Mass., served in the Navy and attended college before becoming a personality D.J. in Providence, Albany, and other cities. In '58, he moved to Cleveland, starting at WHK, which "played non-rock hits, like Arrividerci Baby. I got hell for playing 'The Purple People Eater'. It was a bit too off the beaten path for them, even though Time magazine had written it up." In '61, Anderson became a booth announcer at KYW-TV, where he met Tim Conway (from nearby Willoughby), who wrote most of the announcer's copy. They became good friends and were fired together when station management learned of their plans to do a show for a rival station. Soon, ERNIE'S PLACE, a morning movie show, appeared on WJW-

TV, hosted by Ernie and directed by Conway. During breaks, Conway would appear as various odd characters, who would be interviewed by Anderson in the Bob And Ray comedy style. Later after both had gained fame in L.A., they recorded two LPs of this material for Liberty, "Are We On?", and "Bull". In '62 Steve Allen saw clips of the comedy segments, "discovered" Conway, and signed him up for his national show. Anderson continued with ERNIE'S PLACE, but hated it without Conway. "I had to do dull-ass straight interview shit." He soon returned to booth work and commercial announcing, as Conway went on to series fame as Ensign Parker, opposite Ernest Borgnine on McHALE'S NAVY.

Meanwhile, WJW, forgetting about the problems they had with MAD DADDY, asked Anderson if he'd consider hosting a new package of movies they had acquired. By that time ('63), lots of really trashy fifties science fiction drive in hits were included, along with some of the more traditional older favorites. Anderson agreed, so a contest was held to find a name for him. GHOULARDO won, but he changed one letter, and on a late Friday night, GHOULARDI took late night viewers by surprise, looking (and sounding) like a beatnik with a phoney beard and mustache, smoking cigarettes, his face lit only by a flashlight shining up from the floor. The darkness around his face pulsed (a very hypnotic special effect) with the rhythms of great music, not cliché "horror" stuff, but very cool, soul and rock instrumentals from his radio days. He introduced the first movie, "something about a claw", probably Roger Corman's ATTACK OF THE CRAB MONSTERS, a perfect choice and Northeast Ohio was never the same. GHOULARDI caught on right away, and with good reason. Anderson's unique cynical nature and comic timing, mixed with his irreverent jive talk and better music than you could hear on top 40 radio, added a perfect new tone to the station's amazing collection of movies. His show became an important event for kids. Police reports claimed that juvenile crime dropped 35% on Friday



The GHOUL on his syndicated inferno set.

nights! Would be delinquents were watching GHOULARDI and telling everybody to "STAY SICK", and "TURN BLUE". These popular GHOULARDI sayings were later used by THE CRAMPS in their song "Surfin' Dead", used for the soundtrack of RETURN OF THE LIVING DEAD.

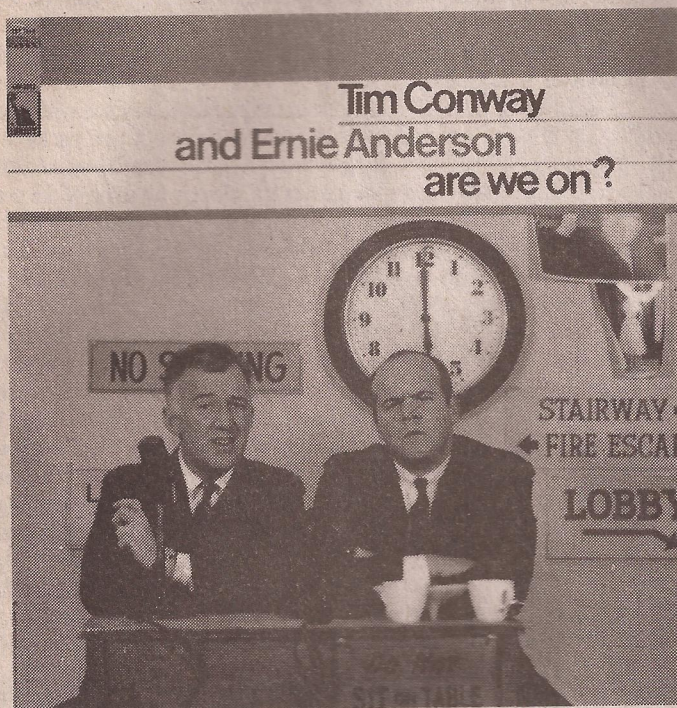
He also was popular with a lot of adults, and was reportedly a big hit with the Cleveland area black community. "Hey group! You won't

on, and a voice said "Good driving men!". When a frightened heroine opened a door to face a monster, we saw a film of a toothless old man with his lower lip covering his nose, while 'Papa Oom Mow Mow' by The Rivingtons played (see PV #1 for the Rivington's story). The Rivingtons were even special guests on his show once. Funny sound effects and voices were added to the movies and sometimes the staff created long phoney credit sequences. He also ran all the chapters of the three great Buster Crabbe Flash Gordon serials before the features. The music played on GHOULARDI consisted of impossibly cool instrumentals like Duane Eddy's 'Desert Rat' (an RCA B-side), 'Green Onions', by Booker T and The MGs, 'Eddie Blue's', by Eddie Cochran, 'The Bat' from the Venture best album, 'The Venture In Space', and the incredible (and obscure) 'Pygmy', by Baby Styx And The Kingtones'!. Tom King And The Starfires (later The Outsiders) recorded his theme song (Stronger Than Dirt). Jimmy McGriff's soul instrumental version of 'I've Got A Woman' was featured every week, and 'Turn Blue' was rumored to have been recorded in Anderson's honor. Both are now on a British re-issue of McGriff's Sue material.

Another highlight was the weekly visit to 'Parma Place', which looked like a cheap trial run for 'Mary Hartman, Mary Hartman' (the very on target 70s soap opera spoof set in Ohio that featured many Ohio actors). Ernie was a "muckraker" (who literally raked muck from Lake Erie), whose wife is having an affair with "handsome downstairs neighbor, Jerry Kreigel". In Parma, everybody wears white socks, eats Cheeze Whiz sandwiches, and keeps up with the neighbors by buying more plastic pink flamingos for the lawn. 'Whole Stole The Kishka', and other locally recorded polka hits, provided the background music. The mayor of the (actual) suburb of (primarily Polish) Parma complained enough so that WJW management cancelled the popular skits. At the height of GHOULARDI-MANIA, the

local Big Boy restaurants (called Manners then) offered a "Hot GHOULARDI Cup", (apple cider), or a "Big GHOULARDI Milkshake" (which were puke colored blue and green). Both were served in take home mugs with see through bottoms and his picture on the side. GHOULARDI sweatshirts that said STAY SICK! were also must have items. GHOULARDI made a lot of public appearances. The first time I saw him live was at The Cleveland Zoo, where he climbed the rocks on 'Monkey Island' (surrounded by a moat), and was chased around by angry spider monkeys. The second time was at the headquarters of The Great Lakes Shakespeare Festival (a huge auditorium also used by Lakewood High School), where he introduced the movie THE THING and invited some kids with signs (including me) on stage. One of them brought firecrackers and got away with lighting them on the same stage that I later graduated on. 'The GHOULARDI All Stars' played benefit baseball and basketball games all over the city, breaking all the rules while winning all the games.

He also appeared at Euclid Beach, a classic turn of the century amusement park, which has since been demolished to make way for ugly condos. During one Coca Cola Day at Euclid Beach, a young guy



BELIEVE the movie they stuck Ghouardi with this week! It's a real dog!" or "The whole world's a purple KNIF." (say the last word backwards). His popularity led to another show on Saturday afternoon with a more elaborate set. He wore a full length lab coat covered with buttons that fans sent him, and wore sunglasses with one lense missing. Viewers also sent bizarre amateur comic art, which he stapled in layers on the backdrop wall. It's no wonder that Cleveland became a major force in the sixties underground comix scene (even R. Crumb was there at the time). Kids also mailed in amazing homemade, battery powered machines like "cool it boxes". Lots of kids made model kits (the then popular Universal monster kits, and Big Daddy Roth cars with monsters), just so they could see GHOULARDI blow them up, on TV with firecrackers (sometimes as strong as M80's!) "Cool it with the boom booms!". He constantly ridiculed local newscasters (like Dorothy Fuldheim) and TV kiddie show hosts (Barnaby, Captain Penny...). He threw darts at a stand up of Mike Douglas (whose syndicated show was based in Cleveland then). "Douglas wouldn't talk to me for years. The man has no sense of humor."

GHOULARDI was way too anarchistic and anti-social for most parents, but public complaints just helped the ratings. Watching GHOULARDI had the same kind of positive influence as reading MAD magazine for kids, and even though he ridiculed the movies, helped turn some kids (like me) into horror movie fanatics. He showed the standard, Corman and Bert I. Gordon classics, but even the most boring dogs like SATELITE IN THE SKY were tolerated to see the host. It didn't even matter if you had seen it three times already. GHOULARDI was often bluescreened into the features (Zach had also done that), so he might be hiding out in the sewer alongside Lon Chaney Jr. in THE INDESTRUCTIBLE MAN, or running down the street, dodging the atomic breath of THE GIANT BEHEMOTH. Whenever a plane took off, an old newsreel of an experimental bi-plane crashing was inserted. Cars in the movie were suddenly replaced by model T's crasing head

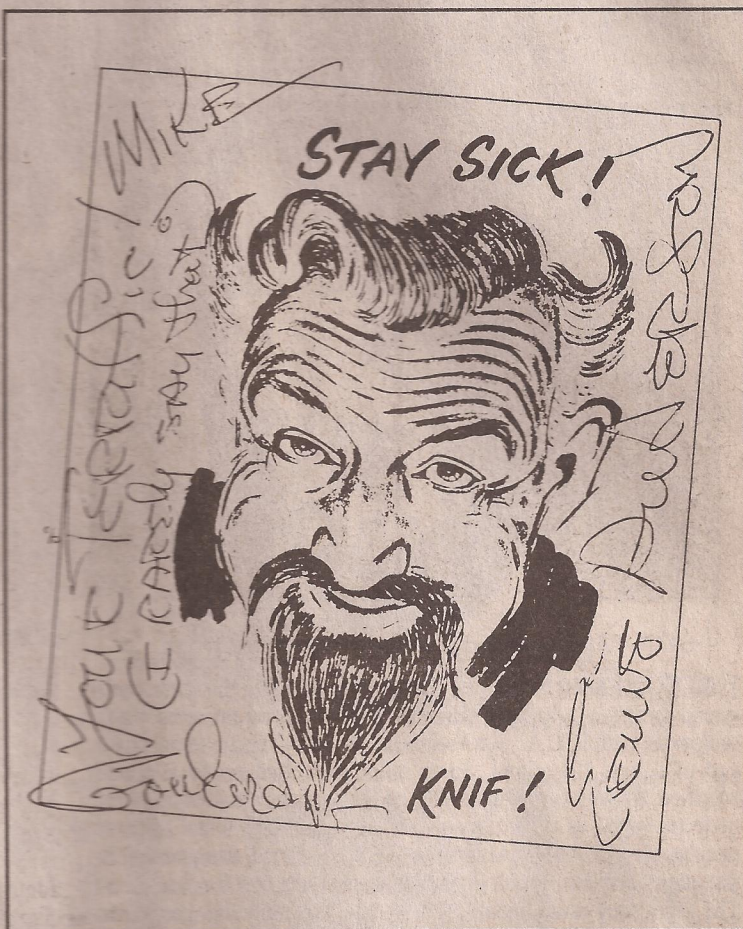


named Ron Swede showed up in a gorilla suit, led on a chain by friends. Swede later said, "Ernie couldn't believe I was stupid enough to wear a gorilla suit in the 90 degree July heat." Anderson invited the kid to wear the gorilla suit on the show. The 13 year old soon became a go-fer and spent after school hours forging Anderson's GHOULARDI signature on postcards sent to fans who sent in art, inventions, or letters. By this time the shows were in color (the first color film shown was HOUSE OF WAX), and in addition to the two feature shows, Anderson was hosting GHOULARDI, LAUREL AND HARDY, every afternoon, showing the classic Hal Roach studio shorts. Seven doses of their hero every week was great for the fans, but it got to be a bit taxing for the star. One of Swede's jobs was to make sure that Anderson got to the show on time. On one Saturday, Anderson was at the Riverside stadium watching the Cleveland Browns (starring fullback superstar Jim Brown the time). The time for his show to start came and went, he kept watching the game. After a while he showed up and simply said on the air, "I'm gonna be here for the opening of this stupid show, when I could be watching the football game!?" The audience loved it, it was typical GHOULARDI behavior, but the station manager (who had tried to save money by substituting repeats of the Thriller show for movies) was furious. Ernie said "I had nowhere else to go but down. I was tired of fighting those people, so I decided to quit the whole thing and move to California." He taped two months of shows, and by November '66, when the last show aired, Anderson was long gone. He became a character actor on Tim Conway's short lived 'Rango' series in '67, then Carol Burnette helped. She introduced him, Ed Sullivan style from the studio audience one week on her show. Few people knew who he was. Then every week for a while, the exact same clip of Ernie standing up and being introduced was edited into the beginning of the show. "Who is Ernie Anderson?" bumper stickers started showing up in L.A., and the publicity led to freelance announcer jobs. Eventually he was hired by ABC, and for years has been one of the most successful (and highest paid) voice over men in the business. Ernie Anderson, who used to blow up models in Cleveland while wearing his wig, is the familiar voice of ABC, famous for saying things like - "The Looove Boat", or for a car commercial, "Hang Tough!!".

Besides doing all of ABC's announcements, he does voices for movie trailers, (from big hits, to lowly exploitation movies), all kinds of commercials, and local ABC affiliate station promo spots. Anderson was the voice on the album American Metaphysical Circus by Joe Byrd And The Field Hippies (Columbia). He played an announcer in John Badham's Emmy winning TV movie, THE LAW ('74), and had the main on screen announcing role, as Guant O'Neal in the midnight movie hit TUNNELVISION ('76), with a cast of future Saturday Night Live and SCTV people and Ernie's (second) wife, Edwina. The ahead of it's time comedy was set in the future (1985), and is now on tape. Director Neal Israel later reused some of the same ideas in his AMERICATHON, and the makers of ROBOCOP must have seen TUNNELVISION before they shot those futuristic commercials. Anderson even did some voices for CLOSE ENCOUNTERS OF THE THIRD KIND. "I've seen it, but I have no idea where my voice was used. But I just got another thousand dollar check in the mail for my work". He still has some tapes of the GHOULARDI show. "I like to show them to my kids so they can say- 'Look what my old man did- What an asshole!!'".

Meanwhile, back in Cleveland, GHOULARDI's Friday night show became THE HOOLIHAN AND BIG CHUCK SHOW. Hoolihan (Bob Wells, from Nebraska) had been 'Hoolihan The Weatherman' on WJW. "Big Chuck" Shadowski had been a cameraman and engineer for GHOULARDI, and played Jerry Kreigel on Parma Place. He looks kind of like one of Robert Michum's sons. Chuck has been co-hosting

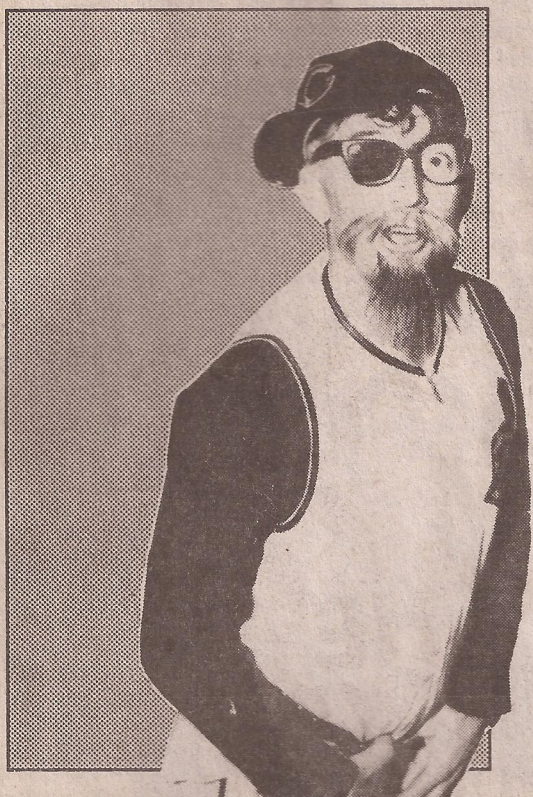
the late night movie program ever since. After a while, the revamped show started every week with a shot of The Palace theatre's marquee announcing a bill of "Traffic, The Yardbirds, And Blue Cheer", a show many people have claimed to have attended. The new team was a big letdown after GHOULARDI. The movies were the same, but the music wasn't as good, and they were just too nice, and spent most of the time acting out comedy bits from other people's records. Highlights included faces painted on people's chins, photographed upside down, lip synching to doo wop songs (you'd have to see it to know how strange it looks), and pizza eating contests, where high school jocks stuffed themselves until you were sure they'd get sick on TV. Shadowski



brought back the Parma connection by playing The Kolbassi Kid, Hoolihan played a poet copied from Ernie Kovacs, and the Jimmy McGriff music was used again for Soulman skits. Ron Swede stayed on, still wearing his gorilla suit. After years of the same dumb skits and canned laughter, Hoolihan was born again and moved to Florida for religious broadcasting and could be seen hawking bible cassettes on cable TV. He later became an investment banker, and had a small role in the John Candy movie SUMMER RENTAL. His replacement (in '79) was Little John (Renaldi), a midget, who had been in comedy skits on the show. The Friday night movie program has been THE BIG CHUCK AND LITTLE JOHN SHOW ever since. They still sometimes show black and white clips of GHOULARDI.

In '75, after attending Bowling Green college, 21 year old Ron Swede, bored with what he called "The Hoolihan and Upchuck show", got Ernie Anderson's permission to revive the GHOULARDI character on a UHF station, channel 61. Since Storer Broadcasting (WJW) owned the name, he shortened it to THE GHOU. At first he tried to be an exact copy of his hero, but soon developed a louder, cruder, more physical version, roller skating around the set blowing more things up, and eventually gaining more viewers than the original. He borrowed

Froggy The Gremlin from the old Andy Devine kids show, and blew him up too. (Froggy, a doll, was also in TUNNELVISION!). He used the same great GHOULARDI music, and added new (at the time) songs by groups like The New York Dolls ("Trash"!). He also hosted THE



GHOULARDI wearing a Cleveland Indians uniform.

THREE STOOGES AND THE GHOUL for a while. GHOUL power spread throughout the land, when he was syndicated on seven Kaiser stations in Detroit, L.A., San Francisco, Boston, Chicago, Philadelphia, and of course Cleveland. Some cities cancelled pretty fast after horrified viewers complained, but he was a smash in Detroit, a city perfectly suited to violent, dumb, out of control TV. When I met the members of DESTROY ALL MONSTERS, a crazed, unorganized, but sometimes inspired Detroit group with ex members of The Stooges and The MC5, they raved about The GHOUL. I'm sure other people who ended up in today's metal/thrash/hardcore...bands were influenced by THE GHOUL. Swede stayed on in the Motor City until 1982, even after Kaiser bit the dust. In '83 he returned to Cleveland and (in a publicity stunt in the tradition of MAD DADDY) picketed his old station until they hired him back. His revived show featured local bands, but lasted less than a year. He also had a radio show for a while. A bitter Ron Swede still hopes to bring back the character he's been obsessed with since he was 13.

An earlier version of this article appeared in FANGORIA, back when Uncle Bob was the editor in '82. Somebody at the Letterman show read it, and got Ernie Anderson to be a guest on Late Night. He wore bright red socks, talked about being GHOULARDI, then entertained the audience, reading made up promo spots in his familiar voice ("The Winds----Of War"), and demonstrating how he warms up by making nonsense sounds. In '84, I was visiting Hollywood, and attended a special party for ex- Clevelanders only! Tim Conway (whose son, Tim Conway Jr. now acts in Fred Olen Ray movies) was there. So was Ernie, who after a few drinks started telling me all kinds of hilarious GHOULARDI and Cleveland TV biz stories. After a while the whole party was crowded around listening. In '88 WJW in Cleveland

celebrated the 25th (!) anniversary of the GHOULARDI Friday night movie show time slot with an hour long prime time special, produced, directed and written by Big Chuck. Original black and white clips of GHOULARDI were shown, and both Ernie Anderson and Hoolihan were interviewed in their homes. When asked what was in the future for Ernie Anderson, he smiled at the camera and said, "Death." Typical humor from a guy who taught a generation of kids to go around telling each other to "TURN BLUE!". He also said that he'd like a small acting role in a good movie that people would still watch for years to come. Somebody should offer him that role, but he doesn't need the money.

The week after the special (which I own thanks to the staff of Video Voice magazine in Oberlin), the traditional Friday night time slot was switched to Saturday. These days BIG CHUCK AND LITTLE JOHN show major studio, "good" movies like "Oh God, Book II". The GHOUL can't get himself arrested, and Cleveland's other long running horror host (Superhost, on since the early 70s) now shows badly edited Three Stooges shorts. Oh well, at least Anderson can take credit for



PSYCHOTRONIC editor (Halloween '63) as GHOULARDI (from The Cleveland Press).

creating a character in '63, that was still around 20 years later and has never been forgotten by all the fans who suffered positive brain during their formative years. STAY SICK!

Cleveland Horror Hosts



HOOLIHAN AND BIG CHUCK ('66 - '79) (below). Chuck (right) has been involved with the Cleveland Saturday night horror movie for over 25 years!
ERNIE ANDERSON/GHOULARDI ('63 - '66) (above). At a Lakewood High School exhibition game. The GHOULARDI All Stars were led by Anderson, who is surrounded by "women faculty volunteer" cheerleaders.
THE GHOUL ('75 - '83) (right). A GHOUL postcard, when he was syndicated around the country.

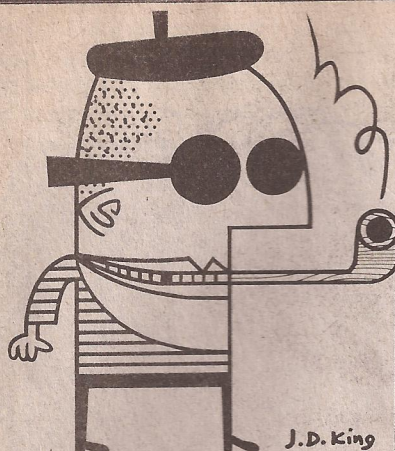


**THE
GHOUL**



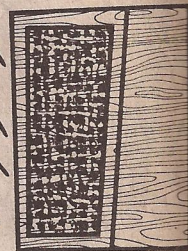
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record reviews



RECORD REVIEWS by Art Black

Gesundheit. The following being: a short selected breeze through 1988 or so as filtered though the PSYCHOTRONIC mailbox - musically a fairly dull year, so I guess it's a boon to have such a filter to cut us back to this generally better than OK batch of discs.

MOSEHEART FAITH (DeMilo) is banking on it's ANGRY SAMOANS connection sticker to sell it's requisite 7 million, and that really oughtn't to be necessary in a spongy grey world like ours. Stark snakedelia with one breast dripping the unfathomable keyball screwboards of Italian 80s garage, t' other perhaps Opal's slippery calm blowout elsewhen. Pretty damn spiffy.

DEATH OF SAMANTHA have wrapped up everything regrettable about the late 60s/early 70s into one of the 80s finest to date, 'Where The Women Wear The Glory And The Men Wear The Pants' (Homestead). Absolutely brilliant sex music for absolutely brilliant sex manic depressives. Yep you. Version of CLE Peter Laughner's 'Sylvia Plath' is more an acknowledgement than an update (temporally and geographically). likewise for their Twink Fairies cover of 'Do It' on the second best compilation LP of '88, the mucho recommended HUMAN MUSIC sampler (Homestead). There's a rock operetta or two herein copping everything from The Who to The Whomever and all between, tearjerkoff balladry, and HARD rockin' ginch, albeit with that off-kilter post 70s perk of a nut inside leader Petkovic's peashell adding to the wordage. The best band Cleveland's got to offer these days, which ain't quite the rave it once was, but trust me on this one- a winner.

Swinging southward, we stumble across FORBIDDEN CITY DOGFOOD (Vip Vop), yet another obscurity comp with assemblage credited unofficially to Mr. L. Interior. From Australia (no really), this'n bounce back and forth in best 'Wavy Gravy' style between aural coming attractions (most fairly recent) and the sleazy, cheesy, greasy kinda slime your twisted body craves. More in the blackened vein of 'Louie's Limbo Lounge' or the better parts of 'Sin Alley' than the garage punk howl of most better known retro comps, this one is a tasty little pup, a record to play LOUD after spreading sawdust on the floor. Which maybe is what connects it here with THE BEST OF LOUIE LOUIE (Rhino). Actual correlation: brevity. FCDF is a snack at 14 songs, BOLL snakier yet at it's 10 variations on a riff, several of them mere snipett tossaways that lower the count even further. Sonics version is of course the genius, as are about 1/3 the rest: Black Flag 45 cut is one of their best, The Last do a nifty, if sinuating (opp. of insinuating) run through, and Mudhoney imitators The Kingsmen are highly shabless (op. of shabby). If they'd added Motorhead's version, it could've been a killer EP. And I'll take the half decade old LOUIE... album in a minute over any of the idiotmetal shit that Rhino's been foistering on me recently via their Rampage label. Don't

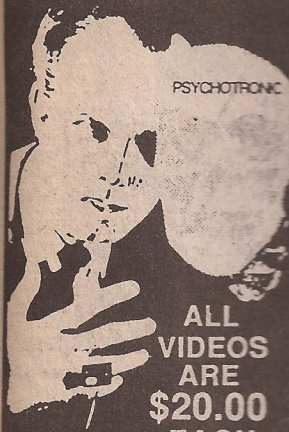
be fooled, just like their video counterpart, Rhino records is an ARCHIVE house, fulla ARCHIVE value. Like for instance, MAMIE VAN DOREN, 'The Girl Who Invented Rock 'n' Roll' (Rhino). These songs that you've heard her sing, you'll wish you were watching. Those you haven't, you'll wish you were watching. Not as stiletto heel in the eye campy as Jayne or way out Mae (meaning if you're a guy who wears dresses, you'll probably steal you're cabaret material elsewhere), but even the calypso cut cuts, and that's saying a lot.

Jumping from calypso to calliope we stumble into 'Eye Of The Storm' on SONGS FROM A PALE AND BITTER MOON, the new album from Blue For Two, AKA Freddie Wadling (Ex- Leather Nun when they mattered) and Henry Lipp (best known stateside as producer of Union Carbide Production's first, the best LP of '87). It approximates colormates Blue Ruin a bit, though the self depreciating humor and self conscious sonic ripping from the likes of John Barry ('Evil Eye') and Gary Glitter ('Don't Look Now') give it an appealing stupid cartoon sheen that wears surprisingly well.

If you're still wondering what the best comp LP of '88 was, the answer is MONDOSTEREO, a disc whose contents I honestly can't fault in any way, having compiled them myself. I suggest you pick up a copy pronto and you might want to pick up one of our severely outdated annual reports, AWAY FROM THE PULSEBEAT to go with it, last issue including a vinyl EP of otherwise unreleased gems by Redd Kross, feedtime, Broken Jug, and Nikki Sudden. PO Box M1842, Hoboken, N.J. 07030. \$8 for LP, \$5 for the mag/45, postpaid in the US. Add \$1 for anywhere else in N. America, \$2 for Europe, and \$3 for anywhere else. People who make good music are also encouraged to send it to the aforementioned POB. People who make bad music too. Ah Choo.

(I know a lot of soundtracks to pretty obscure movies have been issued (or re-issued) but these two really took me by surprise. KRONOS (Cacophonie). I've always liked the '57 science fiction movie about a giant robot absorbing Earth's energy. This soundtrack comes complete with a gatefold sleeve and 12 illustrated pages about the movie, the composers (Paul Sawtell and Bert Shefter - their filmography is mind boggling), and even an interview with star Jeff Morrow. (If you still can't get enough, look for the out of print FILMS OF BARBARA LAWRENCE book, she was the co-star). TOKYO FILE 212 (Screen Archives). I never even heard of this 1951 filmed on location anti Communist detective movie. It stars Robert Peyton and Florence Marley (QUEEN OF BLOOD). The music is by Albert Glasser, who is well known to fans of Bert I. Gordon movies. This one has 6 pages of information inside. (The film notes for both these releases were written by film historian Michael H. Price (Forgotten Horrors). All soundtracks should be packaged with this much research and care.) - Ed.

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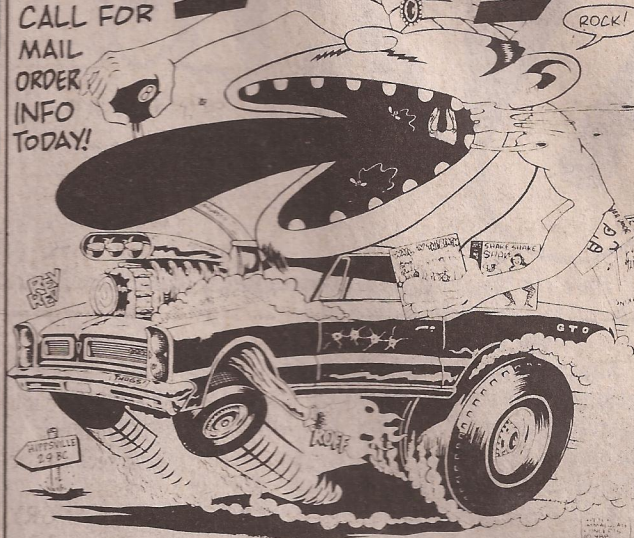
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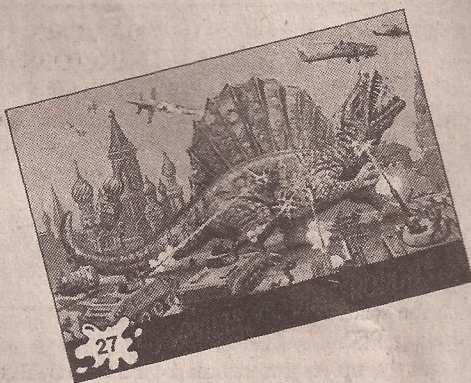


Here's a bunch of great consciousness raising trash for you all to waste your money on.

Shut up and deal the cards dept... Bubble gun cards are getting weirder and cooler all the time. "Terrorist Attack cards" feature thumbnail data and and full color portraits of such celebrated madmen as Hitler, Manson, "Mad Dog" Khaddafi, and Ayatollah Khomeini. Printed by the Piedmont Candy Co. in '87, this 35 card series proved a bit heavy for America's pint sized consumers and got yanked off the market quickly. (SASE to Mike Flores to order at collector prices. See his ad on page19). Eclipse is doing very well with their "Iran-Contra Scandal Trading Cards" (\$7.95 to Eclipse Ent., PO Box 1099, Forrestville, CA 95436). Much of the frightening info on these cards comes from The Christie Institute, (1324 N. Capitol St. NW, Wash. D.C., 20002) a non profit firm which has filed a lawsuit against key figures in the Iran-Contra scandal. Also look for Brought To Light, a graphic novel with two stories about the scandal, a fine example of how comics can be used to explore serious material.

We also received a set of "Freakcards" (\$11.95 to Larry Shell, PO Box 45, Irvington, NJ 07111). Drew Friedman illustrated card #1 for this collection of 48 "portraits of peculiar people" such as Priscilla the Monkey Lady, Jo Jo The Dog Faced Boy, and many of the cast members of FREAKS. Unfortunately the print quality on many of the cards sucks, but the bios and the choice of photos are first rate. Topps keeps turning out cool cards for kids. Their recent "Dinosaurs Attack" series was a hit, and watch out for a set of Drew Friedman cards due out later this year. I've seen some of the finished art work and their gonna inspire some serious chromosome damage to the up tight among us.

DELIVER THE LETTER, THE SOONER THE BETTER DEPT... or, if you please, make it a postcard from Michael Barson's fantastic collection of "postcards from the great trash films", LOST, LONELY AND VICIOUS (Pantheon Books, \$8.95). Many of you reading this mag probably gave or received this book as a Christmas present last year and have been sending gorgeous poster reproductions of movies like THE PARTY CRASHERS, GIRLS ON THE LOOSE, and PICKUP to your friends.



SEDUCTION OF THE INNOCENT DEPT... We've received a mess o'comics lately and the best of the bunch was TABOO (Spider Baby Graphix, PO Box 442 Willington, VT 05363). Featuring fine horror stories by Stephan Bissette, S. Clay Wilson, Charles Burns, and a ton of talented sickos, this book should keep Dr. Wertham spinning in his grave. Speaking of Mr. Bissette, he also sent us SAGA OF THE SWAMP THING (Warner Books), the best selling graphic novel by Alan Moore, Bissette, and John Totleben. It's a fine introduction to one of DC Comic's most popular creations. GORE SHREIK #5 (Fantaco Ent., 21 Central Ave., Albany, NY 112210) is an excellent mix of horror comics and text pieces. Highlights of this ish are a memoir of James Warren's publishing empire (Creepy, Eerie, Vampirella, Famous Monsters...) and a lengthy examination of horror stories in underground comix.



Michael Price sent us a copy of PROWLER IN WHITE ZOMBIE, a comic he scripted for Eclipse Comics. He based the Prowler adventure on the PSYCHOTRONIC classic Lugosi movie, White Zombie. Godzilla fans are probably aware that Dark Horse Comics now features Japan's favorite monster in his own monthly comic, but

thanks again to Bissette for sending us a couple of copies.

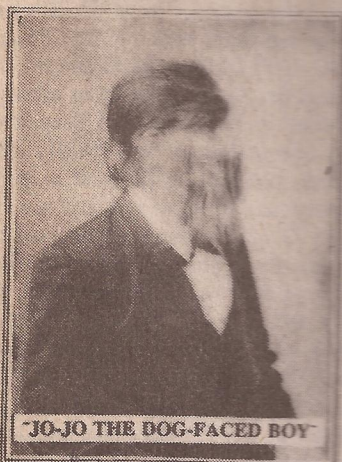
For those who like a lot of sex in their comics, check out WEIRD SMUT COMICS (#1 is \$2., #2 is \$2.50 from John Mozzer, PO Box 180224, Brooklyn, NY 11218 Add .75 postage). John has gathered work by stellar smut cartoonists like S. Clay Wilson, Bill Ward, Spain, and Larry Welz in these two comics, and plans #3 soon.

ITSY WEENIE TEENIE WEENIE YELLOW POLKA DOT BIKINI DEPT... One of the wildest, most unique mags I've ever seen in Lisa B. Herskovit's BIKINI GIRL (#9 costs \$10.00 from Lisa at PO Box 319, Peter Stuy. St. NYC, 10009). It's chock full of salacious odds and ends like "Male prostitution: London's Most Lurid Scandal", tons of shots of bikini clad babes, and a pre- Vampira Maila Nurmi shot.

This is the book that answers the question HUH?... or so claims the back cover of POP VOID #1 (\$9.95 from Pop Void Productions, 109 Minna St., Suite #583, S.F., CA 94105). Edited by Jim Morton, Boyd Rice, and Barry

Alphonso (RE:SEARCH fans should recognize their names), this handsomely bound 112 page book is a mindfucking must have item for anybody with the slightest curiosity about America's schlock culture. Articles are about Social nudity, Rod McKuen (with a complete discography), Goofy Grape, and Fuzzy Wuzzy. Future issues will examine cultural wonders like the Liberace Museum, and monster cereals. Like, wow! (Jim Morton also published the excellent early 80s trash movie zine, TRASHOLA).

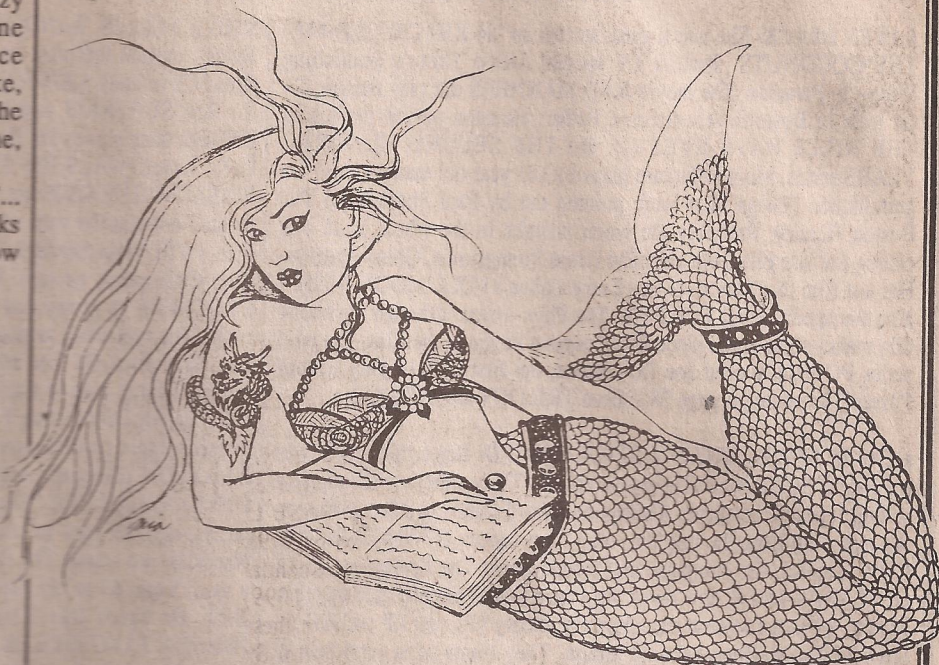
SHAKE , BABY, SHAKE DEPT...
Alan Betrock, founder of Shake Books and pop culture archivist supremo now



"JO-JO THE DOG-FACED BOY"

offers **THE BEST OF JAMES DEAN IN THE SCANDAL MAGAZINES, 1955-1956** (\$8.95 from Shake Books, 449 12th St. #2-R, Brooklyn, NY 11215), **DEAN...** is truly a choice dollop of dirt on the poor old Rebel Without A Cause, filled with facts, twisted truths, outrageous speculations, and lots of bona fide bullshit. A real lulu is "James Dean Speaks From The Grave!" (True Strange 3/57) in which Dean assures his fans through a medium that he'll be back. Yes, and he'll probably write stories for The Enquirer, covering the grave antics of Elvis, Rock, Natalie and the gang.

Now that James Brown is cooling his heels in prison, the title of "hardest working man in show business" is up for grabs. I'd like to nominate Jeremy Tepper, lead singer of The World Famous Blue Jays for the position. Look for The Bluejays second single ("Annie Is Your Granny b/w Is A Bluebird Blue?") from Hideout Records (5 Cornelia St., NYC 10014). It has a ginchy pic sleeve by Mike Clelland. If you've got a cool product to be plugged, mail it to me c/o **PSYCHOTRONIC**. Hasta Luigi, compadres!.



I only received one book to review so far. This is it.

THE NEW TROUSER PRESS RECORD GUIDE (Collier) Editor- Ira Robbins

This giant (658 page) third revised edition is a valuable guide to albums (and Eps, Cds and tapes) that are somehow out of the mainstream, new wave, experimental, independent... it's harder to describe what belongs in this book than what is **PSYCHOTRONIC**. Actually it's simply up to the editor. I found out about releases I'd like to own, and about artists I've never heard of. I liked seeing discographies with opinionated concise reviews of personal faves like **THE AVENGERS**, **CAN**, **DR. FEELGOOD**, **THE LYRES**, and **METAL URBAIN**, but wonder how they missed **GUTBANK**, **ELEVENTH DREAM DAY**, **THE PAGANS**, **LIZZY MERCIER**, **DESCLOUX**, and **THE LEATHER NUN**. It's fun just to read the names. A lot of them are from movie titles (**ALPHAVILLE**, **THE BAD SEEDS**, **FLESH EATERS**, **HONEYMOON KILLERS**, **VICE SQUAD**), or characters (**BUDDY LOVE**, **PUSSY**

GALORE, **DURAN DURAN**, **HUXTON CREEPS**). And then there's the British **WOLFGANG PRESS** taken from the German actor Wolfgang Preiss, star of 60's Dr. Mabuse movies. If you ever find yourself considering buying a record guide by Rolling Stone magazine or Robert Cristgau, buy this one instead.

One of the most eccentric **PSYCHOTRONIC** stars of all time is the Polish born **KLAUS KINSKI**. He used to act in a half dozen movies a year, and has starred in five Werner Herzog films. Late last year his outrageous, egotistical autobiography, **ALL I NEED IS LOVE** was published in America. This year an Italian company sued him over **PAGANINI**, which he directed and starred in (they called it "close to porn" and refused to release it), and suspended him from two other features. Then his book was "yanked" by Random House with no explanation. If you can find a copy, it's an instantly out of print collectors item. I don't think he insulted Mohammed. It sounds like an anti-Klaus conspiracy. Anybody know what happened?!?

PSYCHOTRONIC VIDEO #1 - THE SEQUEL

CORRECTIONS and ADDITIONAL INFORMATION

KAREN BLACK- She was a guest star on an '84 KID CREOLE AND THE COCONUTS British TV special called There's Something Wrong In Paradise. The movie BAD MANNERS did play theatrically (at least in Boston). It's director, Robert Houston played the son in THE HILLS HAVE EYES (!). On THE SECOND HUNDRED YEARS series, Monte Markam played a 101 year old man and his own grandfather. (These facts were pointed out by Paul Sherman of The Boston Herald). Probably the worst mistake in the whole issue was calling the late Elizabeth Hartman (from Youngstown, Ohio)- Barbara. Her last film that I know of was Larry Cohen's FULL MOON HIGH. I also managed to spell THE PYX- The Phyx- twice, although the wrong title makes some sense since Black plays a junkie in the film. The mini series POWER starred Joe Don Baker, the first man to play Buford Pusser. The photo on page 28 is from TRILOGY OF TERROR.

I CAN'T UNDERSTAND A SINGLE WORD- Since this article was published, SURFIN' BIRD turned up in a TV commercial for the best selling Japanese Nintendo Anticipation Word Game, and Steve Wahrer, the man who sang the original, died from cancer. RIVINGTONS ON CD!!- Capitol, the company that turned down The Rivingtons PAPA OOM MOW MOW, now owns the album thanks to corporate mergers. March '89 is the release date for their cheesy (10 cut) LP and CD re-issue of The Rivingtons' only album. They removed several cuts (a Capitol tradition), but added THE BIRD. RIVINGTONS ON TV!!- PBS aired a special called LET'S ROCK TONIGHT (3/19/89) hosted by Fabian. Many of the acts on the show should have stayed in retirement, but The Contours and Mitch Ryder And The Detroit Wheels did excellent mini live shows, and The RIVINGTONS were the opening act. They wore cool, all red suits and were in top form doing a PAPA OOM MOW MOW/ BIRD medley! The British communal/biker group The Deviants did PAPA OOM MOW MOW on their 2nd album, Disposable, in 1968. It was sung by Dave Goodman, who later was the first person to record the Sex Pistols. (This info was phoned in by Deviant manager Steve Sparks). Several people pointed out a rare NY Yankees promo record from '76 (?) called (Everybody Knows) The Yanks Are The Champs! The Bananamen a.k.a. The Stingrays recorded SURFIN' BIRD b/w The Crusher in '83. With all the James Brown songs I mentioned, I left out the obvious, Papa's Got A Brand New Bag ('65). We all hope that The Godfather of soul can manage a parole, cause he's looking at a long stretch. Morris Day's The Time included their song THE BIRD on the '84 LP, Ice Cream Castle. New York based Ball recorded the first Steve Wahrer tribute song called THE TRASHMAN. It'll be on their next Shimmydisc label album. See the letters section for even more Papa/Bird info.

OHIO MUSIC (Border disputes...)- Several people wondered if CHARLES MANSON was really born in Cincinnati. YES- Although he spent some of his formative years in Kentucky. ANTIETAM, however, actually started in Kentucky, and Donny Iris was the singer for The Jaggerz from Pittsburgh, not Wild Cherry. Most of The McCOYS (named after a Ventures track) were born in Union City, Indiana, then relocated to Dayton. LONNIE MACK was originally from Harrisburg, Indiana, then moved to Cincinnati, and The CRAMPS first single was Human Fly. Surfin' Bird was the second. Peter Hargrove wrote that Frankie Yankovic is not Weird Al's father. They were presented as father and son on a Grammy take off special a few years ago, and I fell for it. I discovered some pretty impressive Ohioans that were left out, BOZ SCAGGS, an original member of the

STEVE MILLER BAND (although he was raised in Oklahoma and Texas), current hitmaker and Grammy winner TRACY CHAPMAN (from Cleveland), KEN FORSSI (also from Cleveland), a bass player for The SURFARIS and the great original LOVE, and SCOTT ENGEL, bass player for The ROUTERS (Lets Go!), then 1/3 of the U.K. based WALKER BROTHERS. Some members of The FIRESIGN THEATRE are also from Cleveland. Eddie Gorodetsky pointed out that the west coast group The Jewels did Hearts Of Stone first. OTIS WILLIAMS had the hit though. And how could I forget The Columbus groups GREAT PLAINS and The GIBSON BROTHERS (a group that was pretty amazing live at CBGB's last year). The best Ohio releases I've seen lately are Little Bit Of Soul- The Very Best Of The MUSIC EXPLOSION (Performance), an excellent comp with 14 tracks plus a flexi disc of Jamie Lyons material, and The McCOYS (See For Miles), a 21 cut comp of Bang label material. More on Ohio country- After reading the book NASHVILLE BABYLON (Gongdon and Weed), I learned that ex-biker, ex-pimp DAVID ALLAN COE "The Mysterious Rhinestone Cowboy" has 365 tatoos, says he used to live with 23 women, drove a hearse around Nashville and was in The Ohio State Penn (where he claimed he killed a man) from '63 to '67. One of his albums was called Don't Bite The Dick. He wrote Take This Job And Shove It, a hit for his buddy JOHNNY PAYCHECK that was made into a 1981 film. Paycheck served 18 months hard labor in The Navy for assault, was arrested for burglary, and was a member of George Jones' band. In '85 he shot a man in an Ohio bar and was sentenced to 9 1/2 years, then recorded a gospel album. Just thought you might want to know. You also should know that Cincinnati is the home of the world's first all ELVIS station! (WCUG-AM). The station manager was quoted as saying "We're an AM station. What did we have to lose?" Ad revenues increased 700%. FACTSHEET FIVE pointed out that I missed "many of today's exciting garage bands in the area". If anybody out there wants to send in a list (or a report) covering 80's Ohio groups who released albums, I'd be glad to print it.

REVIEWS SECTION - REDNECK ZOMBIES has been released on video (both rated and unrated, by TWE). THE NIGHTMARE NEVER ENDS was written by Phillip Yordan, who also wrote Naked Jungle, Johnny Guitar, Day Of The Triffids, and others. The second NIGHTMARE... segment is available in it's amazing full length form as CARNIVAL OF FOOLS (Air) or DEATH WISH CLUB (New Horizons). Jag Mundha who directed OPEN HOUSE, didn't make CANNIBAL CAMPOUT, but he did direct HACK O'LANTERN, which you can learn about in this issue. David DeCocteau (CREEPAZOIDs) did work on Corman New World productions like I said, but I wondered why he didn't have any credits from '83 to '85. It's because, as David McCabe, he was directing gay porn titles like NEVER BIG ENOUGH. His newest release is DR. ALIEN (starring Judy Landers), and at least a half dozen new R rated DeCocteau movies are on the way.

STILL MORE- It was Clive Barker's HELLBOUND, not Raiser, that was recently released to a confused and disappointed public after being cut. The model with the pitchfork in the SATAN'S PLAYTHINGS ad (Pg. 33), is Prince protege, actress Apollonia, who also posed for Rigid Tool calendars. Michael Cane (in the THANKS column) does not have a K in his last name, and one of my best of the 80s was The Life And DEATH Of Colonel Blimp. See you in issue #3!

PETER LORRE appearing in WALT DISNEY'S CinemaScope production
"20,000 LEAGUES UNDER THE SEA" in Technicolor



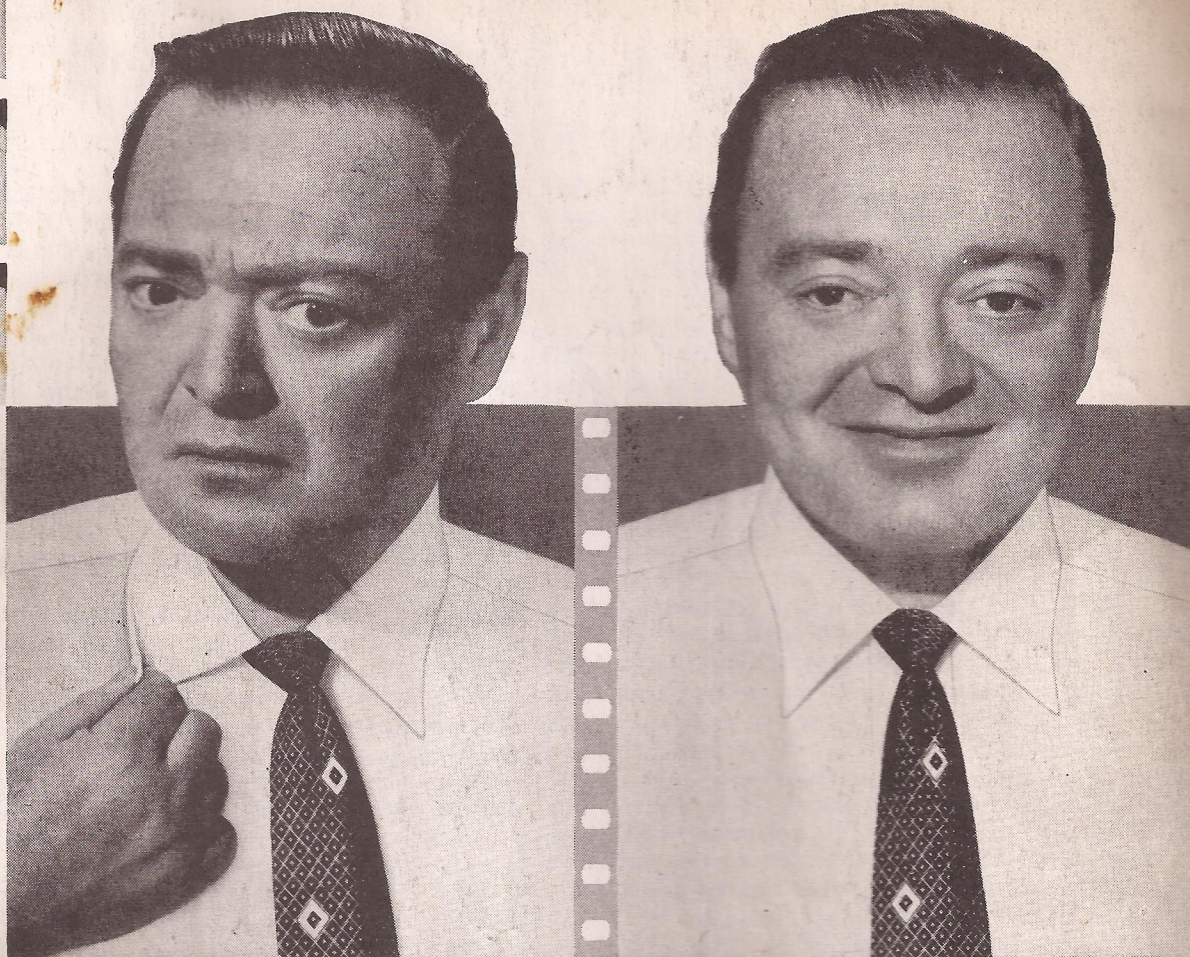
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Century 200



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